





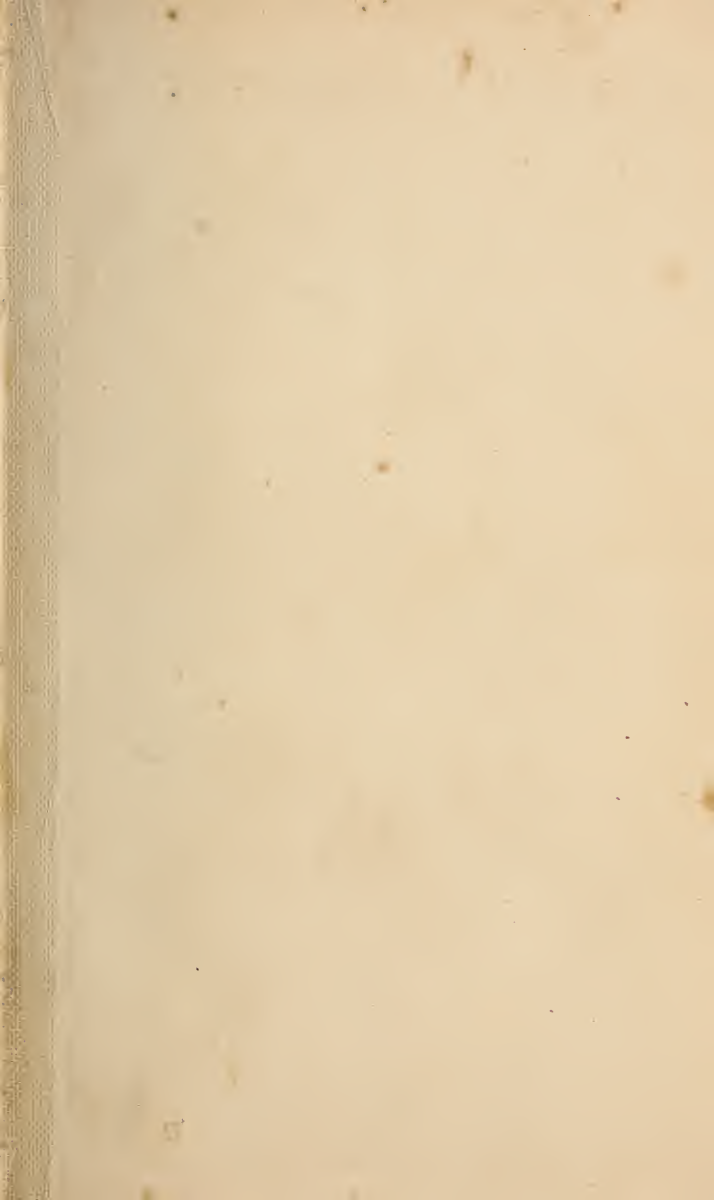
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1837









THE ART OF



Wearing



Dr. Lard's

AND POSITION



Guitar Playing



Riding



Harp Playing



EFFECT



Crossed Spine

By Howard & Sons

By Adair & Sons





EXERCISES FOR LADIES

AND

PRESERVE & IMPROVE BEAUTY



BY DOUGLAS WILKINSON

SECOND EDITION.

LONDON.

Thos. Hurst, St. Pauls Church-Yd. 1857.



# EXERCISES FOR LADIES;

CALCULATED TO

PRESERVE AND IMPROVE BEAUTY,

AND

TO PREVENT AND CORRECT PERSONAL DEFECTS,

INSEPARABLE FROM CONSTRAINED OR CARELESS HABITS:

FOUNDED ON

PHYSIOLOGICAL PRINCIPLES.

BY DONALD WALKER.

SECOND EDITION,

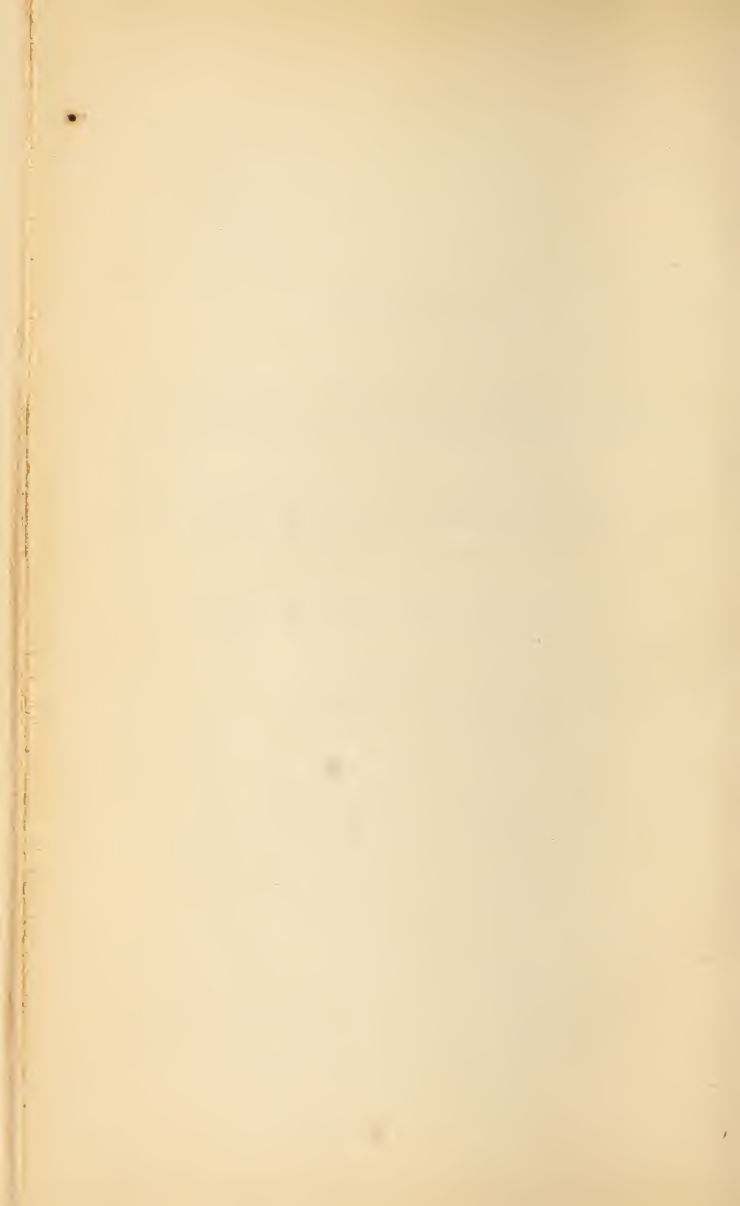
WITH

GREAT ADDITIONS AND IMPROVEMENTS, AS WELL AS ORIGINAL COMMUNICATIONS  
FROM MADAM DULCKEN ON THE PROPER SEAT AT THE PIANOFORTE,  
FROM MR. BOCHSA ON THE PROPER SEAT AT THE HARP,  
FROM MR. SCHULZ ON THE PROPER SEAT AT THE GUITAR,  
&c. &c. &c.

LONDON:

THOMAS HURST, 65, ST. PAUL'S CHURCH YARD.

1837.





## MEDICAL TESTIMONIALS.

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LETTER FROM DR. BIRKBECK TO THE AUTHOR.

38, *Finsbury Square*; Dec. 10, 1835.

MY DEAR SIR,

To promote and to regulate the exercise of young ladies, are objects not less important than difficult ; and I am delighted to see an attempt made, by the author of “*Manly Exercises*,” for their accomplishment.

With your general views regarding female development, which are clear and well expressed, I thoroughly agree : and I am not less gratified by what you have stated respecting the necessity of early freedom from all restraint of a personal kind, of equality of action and position, and of constant, appropriate, well regulated exercise, to the production alike of grace, of health, and of vigor. You have contributed materially, I am persuaded, to prevent the occurrence of unequal enlargement of muscular parts, the first and slightest species of deformity ; and the still more serious deviations from the correct form of the body, which occur when that curious and beautiful mechanical fabric the spine, becomes deranged. The means which you have proposed for the correction of such casualties when they do occur, are excellent ; and will, I trust, quickly

supersede the use of all those inconsistent and unscientific expedients, which under the pretext of producing support and extension, augment the essential cause of deformity, by crippling the natural actions, overloading the weakened frame, and exerting much unequal and painful pressure.

The modes of action which, in your work, you have proposed as exercises for ladies, are good; and some of them are interesting and amusing. It has occurred to me often to observe, that for the recommendation of suitable and sufficient exercise, it was not enough powerfully to display its ultimate importance to the well-being of the individual; it was necessary to secure its adoption, to render it attractive likewise. Hence, the advantage of dancing; and hence the advantage of the Indian Exercise, which by its elegance, variety, and moderation, will, I doubt not, when your work has been extensively circulated, become a general favorite. Indeed, I am not acquainted with any modifications of action, which in conferring grace, facility, and power, can be compared with the Indian Exercise.

That in this new endeavour to improve the physical condition of our species—and in this instance, unquestionably the most interesting portion—I hope you may be eminently successful, after what I have written upon the subject, cannot be doubted: and I remain ever, my dear Sir,

Very sincerely and faithfully yours,

GEORGE BIRKBECK.

*Donald Walker, Esq.*

## LETTER FROM DR. COPLAND TO THE AUTHOR.

DEAR SIR,

I have been very much pleased by the perusal of your book on the "*Exercises for Ladies*," &c.

I agree with you in the opinion, that the universal and perpetually operating cause of deformity in young ladies is the "*one-sidedness*" with which nearly every action in common life is performed. Of the safety and efficacy of the exercises you recommend, I have no doubt. The Indian Sceptre Exercise is the most efficient and most graceful of any hitherto devised.

Upon the whole, I esteem the Exercises described to be the best calculated, of any means that have come to my knowledge, to prevent deformity, to remedy it in most cases, and to promote a healthy physical development.

I am, dear Sir, yours truly,

JAMES COPLAND, M.D. F.R.S. &c.

*Bulstrode Street; 10 Dec. 1835.*

*To Donald Walker, Esq.*

EXTRACT FROM MR. COULSON'S EXCELLENT WORK  
ON DEFORMITIES OF THE CHEST.

"Donald Walker clearly demonstrates the truth of the proposition, that the 'one-sidedness with which almost all

the acts of life are performed, is the general cause of the greatest and most universal deformity, and that its prevention requires an equal and similar use of the other side.'"

"I deem the Indian Exercises, first described in Europe by Donald Walker, in his 'Exercises for Ladies,' as greatly preferable to all others, both in these and in every other deformity of the chest."

## ADVERTISEMENT.

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NEWLY OBSERVED FACT AS TO THE CAUSES  
OF DEFORMITY IN YOUNG WOMEN—CON-  
STITUTING A PRINCIPLE PECULIAR TO  
THIS WORK.

FEW young women are exempt from some degree of deformity. This always increases with age, unless means of prevention are either intentionally or accidentally employed.

In order to employ such means, innumerable parents have watched with anxiety the ostensible operation of the causes producing deformity in their daughters, and especially the greatest and most universal

of deformities. Few have imagined that *these causes are almost as palpable as their effects*,—that they are *their peculiar modes of performing nearly every act of their lives!*

But this is less surprising than that medical writers, so far as I am acquainted with them, should, with regard to such deformity, have generally failed to give simple and lucid views, in due succession, of the structure and functions of the parts chiefly affected, of the causes acting upon them, of the uniformity with which these exert one lateral action, of the *one-sidedness* which characterizes all of them, and of the clear indication of the means of prevention, namely, a little *other-sidedness*, which this knowledge of the cause presents.

Under such circumstances, it is not wonderful that the teachers of exercises, who are generally destitute of physiological knowledge, should have hitherto proposed inadequate and ridiculous means—exercises which, in almost every instance, have been either

uselessly severe, or unmeaning and frivolous.

The materials, however, on this important subject have been almost as ample as could be desired. Nothing has been wanted but a very little analytical enquiry, and an orderly disposition of well known facts.

I have, accordingly, selected the most striking of these facts, have put them in a somewhat clearer point of view, have employed upon them the analysis and generalization they seemed to require, and have clearly established the truth THAT THE ONE-SIDEDNESS WITH WHICH ALMOST ALL THE ACTS OF LIFE ARE PERFORMED, IS THE GENERAL CAUSE OF THE GREATEST AND MOST UNIVERSAL DEFORMITY, AND THAT ITS PREVENTION REQUIRES AN EQUAL AND SIMILAR USE OF THE OTHER SIDE.

I can quote no higher authority in confirmation of this new and fundamental principle than that of Dr. Copland, who, in his letter to me, says "*I agree with you*

*in opinion, that the universal and perpetually operating cause of deformity in young ladies is the 'one-sidedness' with which nearly every action in common life is performed."*

GENERAL UTILITY OF EXERCISES, FOR  
THE PREVENTION OR REMOVAL  
OF DEFORMITIES.

Medical writers of all countries have strongly insisted upon the utility of exercise.

"The age of infancy," says Tissot, a French writer,\* "is consecrated by nature to those *exercises which fortify and strengthen the body*, and not to study, which enfeebles it, and prevents its proper increase and development."

"This first epoch of life," says Sinibaldi, an Italian writer,† "to the age of seven, ought to be entirely consecrated to the perfect development of the organization of chil-

\* On the Health of Men of Letters.

† On the Science of Man, or Anthropology.



dren, and by the agency of *physical education*, to render them as healthy, robust and strong, as the nature of man will permit."

"The mind ought never to be cultivated at the expense of the body," says Spurzheim, a German writer:\* "*physical education* ought to precede that of the intellect, and then proceed simultaneously with it, without cultivating one faculty to the neglect of others; for health is the base, and instruction the ornament of education."

"He [who is thus brought up] has gained," says Brigham, an American writer,† "what is far, very far more valuable than any mental acquirements which a child may make, viz. a sound body, well developed organs, senses that have all been perfected by *exercises*, and stamina which will enable him in future life to study or labour with energy and without injury."

\* Essay on the Elementary Principles of Education.

† Work on Education, by A. Brigham of Hartford, Connecticut, U. S.

“In every system of education,” says Dr. Marshall Hall, “at female seminaries, as well as at boys’ boarding-schools, a plan of *regular and active exercises* should form an essential part; the want of exercise not only leads to general feebleness of the frame, and of the mind, but frequently it sadly interferes with the growth and development of the form.\*

“No artificial means,” says Dr. Duffin, in his excellent work on ‘Lateral Deformity of the Spine,’ “can be regarded as substitutes for *active and judiciously guided exercise*.”

“Exercise in the open air,” says Dr. Paris, “is essential to the well-being of every person.”

These extracts afford specimens of the opinions of the ablest physicians of various countries, respecting the utility of exercises.

\* On Diseases of Female Youth.

PECULIARITIES OF THE PRESENT SYSTEM  
OF EXERCISES.

It is universally complained that the exercises for ladies at present taught are, in many instances frivolous, in other instances severe, in all destitute of system.

It is my wish here to combine whatever is really good in the common exercises for ladies, and in such portion of the military exercises as is sometimes taught them, to reject what is injurious, to add what seems equally new and necessary, to define the *precise object* of these exercises, to give them an *enlightened direction*—a direction *conformable to the new and peculiar preventive principle stated at the beginning of this Advertisement*, and to present a system suited to the female constitution and character.

Of the exercises which I here recommend, none accordingly require more strength than the young woman possesses, none entail the

slightest inconvenience, and all, while they best bestow health, strength and activity, are calculated to preserve beauty and grace. The whole, I trust, are well suited to the development of the physical faculties in young females, without impeding the perfection of the moral ones.

Under "PHYSIOLOGICAL PRINCIPLES," on which are founded the exercises here employed, the introductory views which I give of the structure of the body as connected with exercise,—of its functions as affected by exercise,—of the constraint to which it is wrongly subjected,—of the debility which this causes,—of the wrong positions which result from this debility, and from the particular pursuits of education when ill directed,—of the deformity in which these terminate,—of the injury to health and to intellect which accompanies this,—and of the particular and special utility of exercises,—these views will be acceptable to every parent who desires to know the rea-

soning by which is guided the education of those who are dearest to him.

The "PARTICULAR EXERCISES," as already said, equally reject whatever is frivolous and whatever is severe, retaining all that contributes to health, strength, beauty of form, and grace of motion.

To obtain the correct "*Position of the Figure*," the nature of standing, the fundamental position, the proper position in walking, and the proper positions in dancing, are given.\*

In "*Exercises for the Arms*," to increase their power and freedom, the military extensions for the arms, the Spanish exercise, the use of dumb-bells, and, which is far more valuable, that of the Indian Sceptres, is described—the latter deriving its name from the form of the instrument which ladies

\* Military principles and practices are also duly appreciated throughout this work, as those found, by the most extensive experience on the most unfavorable subjects, to be upon the whole well calculated to prevent or remedy every tendency to deformity.

employ, instead of the Indian Clubs used by men.—A few of the simplest and most elementary of these exercises are now taught to soldiers for the same purpose for which they are here given: all the more graceful ones are here, for the first time, added for ladies. The latter will be found to be by far the most useful and most beautiful exercises that ever were introduced into physical education; having vast advantages over the dumb-bells in both these respects, and rendering indeed all other exercises for the arms quite useless. *Of these beautiful exercises, both the more simple military ones, and the more advanced and graceful ones, now added, are here for the first time described in any work.*

In “*Exercises for the Limbs*,” to improve these, the balance step, the mechanism of walking in all the paces, and various exercises for the feet, are described; the art of walking well being particularly attended to, *and more accurately described than usual.*

Under “COMBINATIONS OF EXERCISE,”

is given the only account of *Dancing* which is free from those antiquated Positions, &c. which not only confer a professional look, that of a teacher or public performer, on the dancer, but give rise to deformities—overstretching of the ligaments of the foot, flattening of the instep, &c., and which render teachers constrained, formal, and automatic in all the ordinary actions of life.\* Under the same general head, *new and more accurate principles of Attitude and Gesture* are enunciated and illustrated.

Under “APPLICATION OF EXERCISES TO THE CONDUCT OF LIFE,” are given a view of *Deportment*, &c., including observations

\* There is no better test of the worthlessness of a book on Dancing, or I should perhaps say of the danger of trusting to it, than its containing that antiquated account of the Positions which ensures these effects—by stating that the first position is formed by placing the two heels together and throwing the toes back, so that *the feet form a parallel line;*” and that, in the other positions, “*the feet are to be turned so as to retain their primitive direction outward.*”—See any book published prior to the date of this second edition of “*Ladies’ Exercises.*”



on Arbitrary Forms and Natural Politeness, in relation to the spirit of the age; and some observations on the *Gymnastique de Tronchin*, as the French call it.

Lastly, games of exercise are noticed, and the appropriation and guidance of exercises are discussed.

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N. B. In the first edition of this work, I confided some subordinate matters, those especially that regard dancing, to a professional person, who, in some of these, followed an English work, called the *Young Ladies' Book*, without bestowing the knowledge and discrimination which I relied on his experience to afford. Finding that he had given, from that work,—the *Common Positions*, which I have shown to be so injurious to the pupil,—the ridiculous inculcation to dance steps with *Neatness and Precision*, at a time when, for good reasons, it is deemed grossly vulgar to dance steps of any kind, &c. &c., I have completely remodelled the article on



Dancing, and, in proper place, carefully exposed both these and all the greater errors which the common methods involve, and which, in fact, are quite abandoned in the best society, as I shall subsequently show.—All such matters, however, though in them are followed the spirit and practice of the age, I regard as sheer trifling compared with the exposition of those physiological principles which have now, for the first time, shown what are the real causes of deformity, and what its modes of certain prevention.

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I beg to refer to Mr. Goadby, of No. 97 B. in the Quadrant, Regent Street, as being, of all these Exercises, by far the best Teacher with whom I am acquainted.

Of the same gentleman, or of the Publisher, Mr. Hurst, 65, St. Paul's Church Yard, may be had the Indian Sceptres, or whatever else may be required in these Exercises. Ladies, however, who from any cause find it difficult to procure Sceptres, may have made, by any carpenter, two pieces of plain and smooth wood, about two feet long, (including the narrower portion for a handle, to terminate in a knob), and loaded with lead at their lower and larger extremity, so as to furnish any convenient weight, as one, one and a half, or two pounds.

D. W.

Nov. 3, 1836.

## COMMUNICATIONS RECEIVED AFTER THE WORK WAS PRINTED.

### POSITION AT THE PIANOFORTE.

THE most able and distinguished of our female performers, Madame Dulcken, has honoured me with the following excellent account of the position at the Pianoforte.—

“ In playing the Pianoforte, a common chair affords the best seat. The music stools generally are not firm, and consequently annoy the performer, and prevent that ease in the execution of difficult music, which alone can render it effective. The high backed school-chairs are not to be recommended, as they give a habit of leaning against something; and the want of this is felt when the pupil is obliged to use another seat.

“ The performer should be seated high enough to allow the elbow, wrists, and knuckles of the fingers to be on a level.

“ The feet must rest on the ground. — If children are not so tall that their feet may reach the ground, it is proper to have a board attached to the chair for the feet to rest upon; and the pedal may be raised by a piece of wood being screwed upon it, to bring it to a level with the board.

“The body should be so far from the instrument that the arms may be held in an easy position, without drawing the elbows back.

“The head must be erect. Stooping is at all times injurious to the chest, but particularly so in playing the pianoforte; and great care should be taken to avoid it. If the performer be near-sighted, the desk must be brought sufficiently forward to prevent the body leaning over the keys.

“The shoulders must be kept down; and in order to avoid derangement and deformity of them, it must be remembered, that in playing difficult passages, there is frequently a tendency to lean to the right side; either *depressing* or *raising the right shoulder*.

“In playing duets also, when one hand only is employed, there is a tendency to sit with one shoulder forward, in order to make room for the other performer.

“In playing expressive passages, likewise, some persons contract a habit of shrugging up the shoulders, which gives a most ungraceful appearance to the figure.

“The arms, it should finally be observed, ought to move as little as possible: indeed only the fingers ought to play, and the body should be kept perfectly quiet, as it is both ungraceful and fatiguing to throw the arms, head, &c. about.

TWO CASES OF DEFORMITY OF THE CHEST  
SUCCESSFULLY TREATED BY MR. COULSON,  
BY MEANS OF THE "INDIAN EXERCISES;"  
QUOTED FROM THE 2D EDITION OF HIS  
VALUABLE WORK ON THE "DEFORMITIES OF  
THE CHEST."

Mr. Coulson having preferred these exercises to every other, and having adopted them in his practice, two examples are here afforded of their power and efficiency.

"The following is Mr. Goadby's Report of some of the cases in which I had directed him to employ the Indian Exercises.

"First case, recommended to me by Mr. Coulson, for the practice of the Indian Exercises.—24th of August, 1836.—A gentleman, aged between 30 and 40, tall and thin, with a very narrow chest, and appearing to have a considerable depression at the bottom of the sternum.—Exercise with Boys' Clubs, each of only 4lb. weight, set the whole of his frame in a state of tremulous agitation. The first simple and gentle exercise produced instant perspiration, owing to the very weak state in which he was. He, nevertheless, made considerable exertion for nearly an hour, and acquired three of the exercises.—A week after, on the 31st of August, having practised in the

mean time, he was visibly improved in his appearance; his chest was evidently enlarged; and that debility which attended him on his first practice had left him. He now made use of the first men's sized Clubs, each of 5lb. weight, and performed additional exercises.—At his third visit, on the 9th of September, his strength had so much increased and his chest expanded, that his exercises were performed with the 6lb. Clubs; and new exercises were added. Practising every day, he found the depression of the chest much improved, and observed that he had no occasion to see me again for a month.—His fourth and last visit was on October the 7th, when he appeared quite an altered man, exercised with the 6lb. Clubs with great ease, and was requested, when he came again, to bring back his clubs and exchange them for others of still greater weight.

“Second case, recommended to me by Mr. Coulson.—This case was far worse than the first. The gentleman appeared to be under 30, tall, and having, from a bad habit of stooping, or from a severe cold, contracted his chest and injured his lungs. His voice was hollow; he was labouring under severe indisposition and great debility; and he expectorated blood.—This being a case requiring the greatest caution, he took

his first exercise on September the 30th, with the Clubs used by children of seven years of age, viz. of 2lb. weight each. The first simple exercise caused him a temporary loss of breath and much exhaustion. A second exercise only could be ventured upon. These could scarcely be practised long enough to enable him to retain them; the whole time, including rests, not lasting more than a quarter of an hour.—Taking the small Clubs home with him for practice during three or four days, his next visit was on the 4th of October, when he stated that he was much better; and he had actually gained so much strength that there was no difficulty in giving him the 4lb. Clubs.—On his third attendance, only two days after, viz. the 6th, he employed the 6lb. Clubs, his strength having wonderfully improved. He soon obtained six of the exercises, which he performed without the exhaustion attending his first attempt.—On October the 11th, his fourth visit, after a period of only eleven days, his figure was erect, his chest enlarged, he looked more cheerful, and was also quite an altered man.

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# EXERCISES FOR LADIES.

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## PART I.

PHYSIOLOGICAL PRINCIPLES ON WHICH  
ARE FOUNDED THE EXERCISES HERE  
EMPLOYED.

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OF THE STRUCTURE OF THE BODY AS  
CONNECTED WITH EXERCISE.

OF THE BODY GENERALLY.

IN relation to the purpose of exercise, the body may be regarded as composed of many levers, connected with and moveable upon each other in various degrees.

The BONES more especially constitute the levers, upon which all the greater motions depend.

The JOINTS or articulations at once connect these levers, and facilitate their motion.

To form these joints, the ends of the bones are rounded, remarkably smooth, and lubricated with a peculiar liquid; are surrounded by protecting capsules or bags; and are united, laterally or otherwise, by ligaments, which limit the direction of their motions.—Between some of their ends exist also moveable cartilages, by which their motions are extended, and all shocks which pass through them are diminished.

The **MUSCLES**, those fibres enveloped in cellular tissues, rendered red by an immense supply of blood, and generally disposed in pairs on each side of the body, are the moving powers.

These bundles of muscular fibres form the layers and masses of flesh which lie between the skin and the various bones, which cover the neck, the back, the sides, the pelvis or hanches and hips, and which principally give shape to the limbs. Almost every muscle is fixed to two different bones by its extremities; and its middle in general passes more loosely over one or more joints which it is destined to move.

Of the peculiar mechanism of muscular motion, it is enough here to say, that these muscles receive nerves which communicate with the lesser brain (the cerebel or organ of the will); and when that organ wills a movement, it, through



these nerves, excites those muscles which are to be the means of the particular operation, to shorten and swell up. Now, as the muscles cannot bring their fixed extremities nearer to each other without also bringing, along with these, the bones to which they are attached, the intermediate joint or joints are bent, and motion takes place in the limb, or throughout the body. The purpose of contraction being accomplished, relaxation takes place. Generally the muscles maintain a kind of counter-action, and establish an equilibrium which contributes to maintain the primitive form of parts.

Such is the general mechanism of all our greater motions.

#### OF THE VERTEBRAL COLUMN IN PARTICULAR.

One of the most important portions of this locomotive fabric is the vertebral column, spinal column, or backbone, as it is commonly called.

The back-bone is a pillar composed of twenty-four short bones, called vertebræ, having somewhat cylindrical bodies before, a bony ring in the middle, an irregular projection on each side, and another altogether behind. These are placed one upon another, the smaller being always upper-

most; and they extend from the large bones that support the body when sitting, to the lowest part of the head.

These small bones or vertebræ are connected together by the whole of the flat upper and under surfaces of their bodies, a thick cartilaginous substance being interposed between every two; and they are also connected by the apposition of certain lateral projections or processes. The interior part of the intervertebral substance is very soft, but, at the same time, so elastic as to support by its specific force, the whole of the back-bone and the parts attached to it. The vertebræ are maintained in their relative position by means of small bundles of strong and elastic ligamentous fibres, attached firmly to the margins of their bodies, and to the projections of every two bones.

The position of the back-bone or spinal column, thus formed and connected, is, in all its lateral relations to the plane on which we stand, perfectly perpendicular; but it is naturally curved anteriorly and posteriorly.

While, by the cartilaginous connexion of the bodies of the vertebræ, and by the disposition of some parts of the projections that have been mentioned, joints are formed, and provision is made for the column being bent in every direction,

other projections allow certain muscles at once to take firm hold, and greatly to increase their purchase in actually bending the spinal column.

The moving power of the vertebral column is composed of these muscles. Being chiefly attached to the sides and back of each vertebra, they form two considerable masses of fleshy fibres placed one on each side of the ridge in the middle of the back.

These masses exert such balancing power over every separate bone or vertebra in relation to or upon that placed immediately beneath it, as to keep the whole pile at rest and upright, in regard to its lateral aspect. They bend it also both laterally and backward. It is chiefly by other muscles on the fore part of the body, that it is bended forwards. By the whole, it may be bent in any requisite direction within certain limits; and, after performing its various inflexions, it is, by means of its elastic ligaments and other muscles, enabled to regain the vertical position.

Thus each of the four and twenty vertebræ, or small bones of the spinal column, is a lever, whose support or fulcrum is the upper surface of the somewhat larger vertebra upon which it rests.

This column is supported by the pelvis, which serves as a base to the viscera or internal organs

of the trunk, and is itself supported by the lower extremities.

#### OF THE CHEST.

The osseous part of the chest, to which the vertebræ of the back contribute as well as lend their support, constitutes a moveable cuirass, formed by these, the ribs, and the breast-bone; and is partially covered by the shoulder-blades behind, whence the arms depend.

The back-bone, consisting as already seen of four and twenty vertebræ, extending from the head to the pelvis, and supporting the head and upper part of the trunk, is equal to the trunk in length; the breast-bone is about seven or eight inches long, and composed of three pieces; and the ribs are generally twenty-four in number, twelve on each side.

All the ribs are fixed to the back-bone behind; and the uppermost seven, on each side, are also fixed to the breast-bone before, and are therefore called true ribs. The eighth rib on each side has its end turned up, and rests on the seventh; the ninth on each side rests similarly on the eighth; while the tenth, eleventh, and twelfth, are quite unconnected in front. That end of each rib which is turned forward consists not of bone, but

of cartilage, the elasticity of which, combined with the oblique position of the ribs, permits the chest to enlarge and contract during the inspiration or expiration of the air from the lungs.

The uppermost pair of ribs, which lie just at the bottom of the neck, are very short; the next pair are rather longer; the third longer still; and thus they go on increasing in length to the seventh pair, or last true ribs; after which the length diminishes, but without materially contracting the size of the cavity, because the false ribs only go round a part of the body. Hence the chest has a sort of conical shape; or it may be compared to the common bee-hive, the narrow or pointed end being next the neck, and the broad end undermost.—The natural form of the chest, in short, is just the reverse of the fashionable shape of the waist. The latter is narrow below and wide above; the former is narrow above and wide below.

The contents of the chest are: first, the heart, which is the centre of the circulating system; secondly, the lungs, which occupy by far the largest space, and with the delicacy of whose operations we are all acquainted.—There are, besides, within the thorax, the œsophagus or gullet, the trachea or windpipe; and in juxtaposition with it, the stomach, liver, part of the

intestines, and many nerves. Most of these organs are not only of primary importance in themselves, but, through the nerves, arteries, &c., their influence extends to the head and the remotest parts of the limbs, so that when they are injured, health is poisoned at its source.

#### IMPORTANT CIRCUMSTANCES TO BE NOTED.

Having very briefly described these parts, it is here especially necessary to observe, that the bones of adults owe their solidity to an earthy material, called phosphate of lime; but that the bones of infants contain very little of this matter, are cartilaginous, possess a nucleus of bone only in their centres and larger processes, and are, accordingly, very soft and flexible. In proportion, however, as more earthy matter is added, the bones of children become harder and less flexible; and this hardening does not stop at puberty with their growth, but increases till five and twenty, when no trace of the soft part, or cartilage, in which the bony matter was deposited, can be observed. The progress of this hardening of the bones may, by various causes, be accelerated or retarded. This, obviously, is important in relation to the constrained positions to which girls are subjected.



It is equally worthy of observation that, in youth, all the bones are formed in various distinct pieces, and that these pieces long continue very imperfectly connected. Thus every long bone consists of three separate pieces during early youth, and these do not become perfectly consolidated till the age of sixteen, eighteen, or later. In infancy, the long bones are liable to bend with the weight of the body, and to produce deformity.—This also is important in relation to the constrained positions to which girls are subjected.

It is perhaps still more worthy of observation, that not only do these causes of flexibility exist in the bones in general, but that, in relation to the vertebral column, or back-bone, the substance interposed between every two vertebræ—the intervertebral substance, is liable, by long-continued pressure or extension, to be permanently altered in thickness at any part, and thereby to alter also the direction of the vertebral column.—This is, perhaps, still more important in relation to the constrained positions to which girls are subjected.

It is most worthy of observation, that, throughout the centre of this flexible spinal column, exists a somewhat three-sided tube, for the purpose of containing the portion of the nervous system, improperly denominated the spinal marrow; a ner-

vous or brainy production, on which the sensation and motion of the body and limbs depend, and which is connected superiorly with the greater brain before, and the lesser behind.—This is of the very greatest importance in relation to the constrained positions to which girls are subjected.



## OF THE FUNCTIONS OF THE BODY AS CONNECTED WITH EXERCISE.

### PRELIMINARY REMARKS.

The movements of the body are of two kinds.

The first take place without consciousness or any act of the will. They consist of the exercise of the vital functions for the preservation and support of life; as of the stomach, intestines, heart, &c. and also of the exercise of all the muscles when they act involuntarily.

The second are the movements performed consciously and voluntarily, when we put in action any muscle for a particular purpose. It is these last which constitute exercise.

### LOCOMOTIVE FUNCTIONS THUS CONNECTED.

By exercise, the power of the muscular fibres is increased.

When a limb is moved, the muscles which are actuated swell by the more frequent and copious flow of blood into them, and heat is developed. If the motion be long continued, the limb grows

stiff; a sensation of lassitude is felt; and a difficulty of further contraction is the result. If the motion were violent, and the blood were called in excess into the limb, inflammation might arise.

If, on the contrary, after intervals of repose, we perform the same motions, and many times repeat this, we observe an increase of bulk and energy in the part, in consequence of the more active conversion of nutritious matters into its substance, and also a perfection of action which was not previously enjoyed.

Hence, in labouring men, the limbs employed in their occupation are larger in proportion than the rest: this is the case with the arms of smiths, bakers, boxers, wrestlers, &c. and the legs of porters, couriers, dancers, &c.

This increase of size has nothing to do with fatness: on the contrary, exercise tends to make the body lean. Labouring men, hunters and soldiers, are not fat; but their flesh is firm and strong, because the habit of exercise has conferred these qualities on their muscles.

This effect is still more evident amongst animals.

Those cooped up where they cannot sufficiently employ their muscles, have the flesh delicate, tender, white and fat, and are without strength

enough to escape from their destroyer. The flesh of wild fowls, on the contrary, is firm, hard, dark coloured and lean—proofs of strength and vigour.

Generally speaking, the effect of active exercises on any part or any animal, is greater the more it is in motion.

The person, however, who is constantly employed in muscular exercises never acquires great strength. If continued exercises are also violent, what is gained does not make up for what is lost, and he wastes quickly.

If, on the contrary, exercise and repose are alternate, it favours nutrition and the development of muscular power.

The person, then, who acquires the greatest strength is he who practises muscular exercises which require great force, but who follows them up with sufficient intervals of repose.

#### RECIPROCAL INFLUENCE OF FUNCTIONS THUS CONNECTED.

To have an idea of the extensive effects of exercise on the rest of the organization, it is enough to observe that the locomotive muscles and their levers, the bones, form a mass much

larger and heavier than all the other organs, and that their actions also are by far the largest and most powerful. It is thence evident how vast must be the influence of the repeated and continued action of such organs on the rest of the economy.

When the body is in a state of repose, the interior functions are, indeed, in exercise; but, as the organs which execute them do not receive any impulse or excitement from without, their action is slow and feeble. Not only the muscles themselves lose their suppleness and energy, the whole organization is enfeebled; and, if the state of repose continue, the strongest man will ultimately become weak and indisposed.

On the contrary, under the influence of exercise, the interior functions increase in activity and power.

It has been observed that the cerebel or little brain, by means of the nerves acting upon the muscles, excites them to produce motion: it may now be added that the heart gives to the muscles a similar excitement, or rather the means of acting by pouring into them the blood; because, if we were to intercept the blood which is sent to them by that organ, they would soon be unable to contract, and their active power would finally cease.

Thus the nervous system and the system of the blood-vessels are evidently the two principal causes which determine the muscular contractions.

As, however, every thing is united and dependant in the economy of animal life, the muscles cannot be put in action or be exercised without reacting on the brain by means of other nerves, and on the heart by means of the returning vessels or veins. Thus the heart and brain, being again more stimulated, return an additional stimulus to the muscles themselves, and to all the organs.

In this way, the contractions of the muscles produce a general excitement, making all the organs partake of their activity. It is thus that every one must have observed, after active exercise, those effects, the very causes of which we are now explaining, namely, palpitation of the heart, high pulse, heat, redness of the skin, perspiration, &c.

#### NUTRITIVE FUNCTIONS THUS CONNECTED.

If we now wish, for example's sake, to apply these simple physiological principles to explain the influence of exercise upon digestion, we can understand how the organs whose duty it is to

perform this vital function, increase, by exercise, in strength and power. If the stomach be empty, exercise accordingly creates or increases the appetite, and ensures a more speedy, easy, and perfect, digestion.—It must, however, be observed, that violent exercise too long continued exhausts the common energy of all the organs, and, consequently, troubles and disorders the movements of the stomach, and thus injures digestion.

As to the circulation, it has already been seen that exercise accelerates the palpitations of the heart and the action of the blood-vessels.—The same thing occurs with respiration, which becomes quick in proportion to the force and activity of our external motions.

It is, however, in its effect upon the nourishment and material composition of the body, that it is most interesting, in relation to the present views, to notice the consequence of exercise. It is especially in contributing to this function that exercise spreads equally over the body, heat and vital energy, and maintains an equilibrium among all the functions.

## THINKING FUNCTIONS, THUS CONNECTED.

Even the sensations receive from action new excitement. We know that, after long repose, the intellect becomes dull, and that, by the effect of exercise, not so great as to fatigue, perceptions of some kinds arise more freely, and the intellectual faculties are reanimated.

Sleep, on the contrary, placing the brain in an inactive state, it follows that its too frequent repetition, and especially its excessive prolongation, must enervate that organ. Thus, too much sleep not only benumbs the brain, it also directly debilitates it.

It appears, however, that active muscular exercises leave those particular organs of the brain which have reference to moral qualities and intellectual faculties in a state of repose. The action of the brain, during exercise, seems limited to those of its organs which direct the movements.

## EFFECTS OF EXCESSIVE EXERCISE.

The local effects of active exercises, or those that take place in the members in action, when these exercises are carried too far, are, as has



been said, inflammation of the muscles, rheumatism, &c.

The general effects of too great indulgence in muscular exercises, are the exhaustion of the cerebral and spinal nervous system, and proportionally of all the organs depending thereon.

If exercise be indulged in too much, but not so constantly, it makes individuals appear prematurely old.

This last is an important consideration to those for whom this work is written. The error they commit, however, is not likely to be of this, but the opposite kind, which is more surely and immediately fatal to health and beauty.



## OF THE CONSTRAINT TO WHICH THE BODY IS WRONGLY SUBJECTED.

The excessive, or too long continued, action of locomotive organs, is not so frequently injurious to them in women, as is the state of inactivity, arising from constraint, by which their structure is often wasted and their capability of action lost.

### CLEAR VIEWS OF CAMPER ON THE SUBJECT.

It is important, says Camper, "to keep the spine of the back straight, and it is desirable that the care of watching after this should be left to the wisdom of nature. But unluckily parents will not refer to nature, and prefer the use of whalebone stays. It is in consequence of this error (owing to the debility and wrong positions it causes, as will presently be seen) that we see so many misshapen and deformed persons in Holland, England, and France.

"The little girl, in the attempt to render her thin and genteel, speedily becomes hump-backed. This strange abuse, however, exists chiefly in towns, and among persons in easy circumstances,

to such an extent, that, out of one thousand females, scarcely ten have the back-bone straight. The consequence of this is a general enfeebling of the constitution, a contracted chest, diseases of the loins, and a difficulty of giving birth to offspring, which is often fatal to the mother, owing to the contraction of the pelvis. The head and even the face frequently get a turn sideways; for the brain not being in a state of exact equilibrium, renders the skull misshapen. When the back-bone is much bent, the individual rarely reaches a certain age, but dies of dropsy.

“It is very rarely, and by accident, that men are not straight, and then they are generally humped behind, because in climbing up steep places they are more liable to falls. If boys, therefore, are straight in figure without the aid of whale-bone stays, why should it not be the same with girls? And how happens it that the daughters of wealthy parents have generally this defect, except that their mothers have the cruelty to keep them in a state of torture in their clothes?

“There is added to this another abuse: that girls may appear to have a long waist, their whale-bone stays are made longer than is suitable, and nothing certainly is more dangerous,”—by compressing the brim of the pelvis.

## FEEBLER VIEWS OF LATER WRITERS.

How much at variance with the doctrines of this great anatomist are those of Mr. Shaw, when he tells us that "If a girl is naturally strong, and is permitted to have enough of active exercise, she may counteract the ill effects of long continuance in a bad position; but if she be weakly, and have not proper exercise, the lower part of the spine must yield to the weight of the upper part of the body;" and that "taking this view of the causes of distortion, I would concur in part with the opinion of those who believe that stays are useful: however, they should be worn only by weakly children, to prevent the spine from sinking while they are obliged to sit up; for stays will never cure a distortion, nor give strength to the muscles. We have only to observe the fine figures of the peasant girls, to be convinced that stays are not absolutely necessary; but if children are brought up artificially, they must have some artificial support."

Dr. Duffin similarly errs in thinking that "a moderate and equable degree of compression, given to muscles much called into exercise, so that it

does not unduly interfere with their power of contraction, is undoubtedly beneficial."

There is, I will venture to assert, no "compression of muscles" that does not "interfere with their power of contraction," or that is not injurious exactly in proportion to its "degree;" and the more muscles are "called into action," the more injurious must such "compression" always be!—This mistake arises from the utility, real or supposed, of belts around the loins; but such utility, if it exists, depends on their supporting the internal abdominal organs, not on their "compression of muscles."

To the constraint of dress, is added the absence, I may almost say the impossibility, of exercise. The only exercises, indeed, to which, in their hours of relaxation, young ladies have access, are in general only a few insignificant games, or amusements extremely limited.

## OF THE DEBILITY WHICH IS CAUSED BY CONSTRAINT.

A weakening of the function of any organ always results from want of use: the member having been for some time in a state of repose, has no longer similar power.

The proofs of this are innumerable; being afforded by all the acts of our lives in which habit is more or less irregular. We feel that they are less perfectly repeated after intervals of cessation.

If this repose endure for a long time, movement of the limb becomes almost impossible.

### ANATOMICO-PATHOLOGICAL FACT, AND ITS CAUSES.

On this subject, Mr. Shaw, following Messrs. Travers and Brodie, observes that "it may be stated as a law of the animal economy, that the exercise of an organ is necessary not only to its perfection, but even to its preservation. This is often exemplified by the state of parts which are not kept in due activity; for if they are not exer-

cised, they degenerate, so as even to lose their peculiar characters, and gradually to become similar in structure to the common cellular membrane.

“As long as a joint is kept in activity, the apparatus continues perfect; but when the motion of the joint has ceased for some time, all its complex parts degenerate; their peculiar characters and structure disappear; they fall into the same condition, and assume the same appearance, with the cellular membrane.

“The converse of the above proposition holds—that new organs, different in appearance and in function, may be formed of cellular membrane. If a bone be dislocated, and its head lie imbedded in the cellular membrane, cartilages, capsules, bursæ, sheaths, ligaments, all may be formed from it; and if these parts, constituting a new joint, be kept in activity, although they may not have the regularity of the apparatus of the original joint, they assume all the characters of the several parts.

“The effects produced upon the muscular frame, when there has been long confinement to bed, or when, for the purpose of deceit, the limbs have been bandaged so as to prevent the muscles from acting, are well known. But there are other sources of the diminution of the muscular power,

which are still more important to observe; as, for example, the confinement of young persons who are slightly distorted, for months together, to one position, or the encasing them in machines, which not only preclude the necessity of any muscular exertion, but, by pressure on particular parts, cause the muscular substance to waste."

Of the effect produced upon the osseous system by want of exercise, he observes that "there are several instances of dislocated joints, where the margins of the old socket have wasted, and the cavity has been filled up by a spongy cellular structure. . . In one instance, the head of the thigh-bone has completely lost its round appearance, and is not one-third part of what may reasonably be considered to have been its original size. . . The head of the humerus, that had been dislocated, and driven between the ribs, was found, upon dissection, to be wasted, soft and spongy.

"This law is not confined in its operation to the muscular and osseous system, but extends to every part of the body."\*

The reason why continued repose of a member

\* In giving these illustrations, Mr. Shaw refers to the book published by Mr. Travers, in 1812, on the Injuries of the Intestines; and to a late paper by Mr. Brodie, on the Ligature of the Biliary Duct.



decreases nutrition in it, and subjects it to waste, evidently is that the irritability caused by movement not taking place, the flow of the blood which it caused ceases also.

It would appear also that, with the enfeebling of the muscles and the diminution of the caliber of their vessels, occurs a defect in the exhalation of the membranes of the joints or articulations.

#### OF CONSTRAINT AMOUNTING TO PRESSURE.

When to this is added that pressure which produces absorption and waste of the supporting muscles, the organic injury is at its height—the means of adequate support are gone.

A medical friend mentions to me an instance, which he himself witnessed, of several of the muscles of the neck being partially divided by the long continued use of a tight necklace.

I have seen also, at Mr. Parris's, a cast from a lady's arm, in which the great muscle of the shoulder, the deltoid, has evidently had its superficial fibres cut through by the pressure of the shoulder-straps of stays.

"That such," says Mr. Shaw, "may be the effect of pressure, is often seen in the wasted leg of the mendicant, which, through tight bandaging



alone, can be reduced to that condition which excites our commiseration."

But a simple experiment, which occurred to me on this subject, and which the most vigorous or active may at any time perform, will satisfy all who try it that the constraint and pressure of muscles is fatal to their action. If a leathern strap is buckled very tightly round the loins, and the experimenter then lean to one side, he will be unable to regain the vertical position without great difficulty.

Physiologists agree that the constraint and pressure produced by stays enfeeble the muscles of the spinal column.

Portal states that the muscles of the back are larger and stronger in women who have not worn stays, than in others; that it is scarcely possible to demonstrate these muscles in those who have worn stays; and that these muscles have been so weakened by pressure and want of use, that (when the stays are removed), they are incapable of supporting the body.\*

\* Il est très important d'observer que les personnes qui n'ont fait aucun usage des corps ont les muscles du dos plus forts et plus volumineux que les autres. On peut même dire qu'on a peine à démontrer les muscles du dos dans les

Van Swieten says that "those wretched women who have been long accustomed to wear these coats of mail (*loricæ*) can never lay them aside, lest the chest should fall forwards, in consequence of the weakness of the dorsal muscles, which, when in health, and properly exercised, are capable of supporting the spinal column erect and firm, even under heavy burdens. "I could not," he says, "view but with pity those miserable women who not even during sleep dared to take off their stays, who frequently could not turn themselves in bed, much less raise themselves up when in bed, or maintain the body in an erect position."\*

femmes qui se sont distinguées à porter des corps étroits. . . Les muscles du dos, a force d'avoir été comprimés et d'être restés dans l'inaction sont devenus incapables de maintenir le tronc en équilibre."

\* "Unde miseræ mulieres, quæ a prima juventute his loriciis usæ fuerunt, illas postea deponere nequeunt, quin antrosum collabatur totus truncus corporis, musculis dorsi inertibus redditis, qui, in valido et exercitato corpore, spinam dorsi erectam et fermam tenere possunt, licet grave pondus humeris imponatur, uti in bajulis videmus. Vidi non sine commiseratione miseras tales feminas, quæ ne quidem somni tempore deponere audebant loricas expertas, jam sæpius quod vix se vertere in lecto possunt, multo minus corpus in lecto erigere vel erectum sustinere."

The author of a work entitled "A Comparative View of the State and Faculties of Man with those of the Animal World," says, "Some nations have fancied that nature did not give a good shape to the head, and thought it would be better to mould it into the form of a sugar-loaf. The Chinese think a woman's foot much handsomer if squeezed into a third part of its natural size. Some African nations have a like quarrel with the shape of the nose, which they think ought to be laid as flat as possible with the face. We laugh at the folly, and are shocked with the cruelty of these barbarians, but think it a very clear case that the natural shape of a woman's chest is not so elegant as we can make it, by the confinement of stays. The common effect of this practice is obstructions in the lungs, from their not having sufficient room to play, which, besides tainting the breath, cuts off numbers of young women in the very bloom of life. But *Nature has shown her resentment of this practice in a very striking manner, by rendering above half the women of fashion deformed, in some degree or other.* Deformity is peculiar to the civilized part of mankind, and is almost always the work of our own hands. The superior strength, just proportion, and agility of savages, are entirely the effects of their hardy

education, of their living mostly in the open air, and of their limbs never having suffered any confinement."

#### UNWISE CONDUCT IN THIS RESPECT.

Unhappily, the means almost always employed to compensate for this persevering destruction of natural power, is increased use of its causes!

On this subject, however, the voice of science will ultimately be heard. "Nature," says Camper, "should be allowed to act freely, in order to strengthen the child. We should carefully avoid compressing the shoulders by bandages, even of wool or baize, or putting any support in front of the throat: everything employed in this case as a remedy only increases the evil. I am speaking here of bodies that are bent to one side (scolioses), not of those that are hump-backed (cyphoses). The first may be remedied by external means, but for the latter there is no remedy. If you doubt what I say, ask those parents who have spared no pains to make their daughters' shapes straight, and they will tell you that they have uselessly employed suspenders, collars, steel plates, and steel corsets. Then look at the daughters themselves, and their monstrous con-

formation will convince you of the truth of what I have advanced!!!”

The publication of the first edition of this work seems, fortunately, to have roused both public and professional attention. One work, in particular, approving unqualifiedly of the exercises described in that edition, has made its appearance—I mean that of Mr. Coulson, “On Deformities of the Chest.” Adopting the same principles, Mr. Coulson applies them to the treatment of the particular deformities of that important portion of the body. It must be evident to every reader, that I can conscientiously, and must zealously, recommend the perusal of that work to every one interested in the medical treatment of these deformities.

OF THE WRONG POSITIONS WHICH RESULT FROM DEBILITY, AND FROM THE EMPLOYMENT, IN THE PARTICULAR PURSUITS OF EDUCATION, OR THE COMMON ACTS OF LIFE, OF MUSCLES UNFAVOURABLY SITUATED.

Mr. Shaw says "The most probable source of many distortions is either in the cessation of the actions of some particular part, or in the undue and partial exercise of others." It would have been more correct to say that both these causes operate.

The use of stays and other restraints, as well as sedentary habits, causing, in the manner just described, debility of many of the muscles, naturally induces the use, in the particular pursuits of education or the common acts of life, of other muscles, of which the power is less impaired, but which are less favorably situated for the purpose in view.

This is the great cause of wrong positions of the figure, and all their fatal consequences.

The following are a few of the most remarkable of the wrong positions resulting from debility or from the improper employment of the muscles in



such cases. All of them have been more or less noticed by writers on deformity, except perhaps that connected with the guitar and the corrective means it may afford, the peculiar effects of riding on horseback, and the general truth as to one-sidedness to which most of them tend.

#### IN STANDING.

Young people compelled to stand during a long lesson relieve the muscles that maintain the body erect, by balancing themselves on one leg, which is generally the left, in order that the more active right may be free. This throws out the hip, hollows the body, and depresses the shoulder of the side on which they stand. If this be the left, it raises the right shoulder, or removes it farther from the spine, and consequently makes it appear larger.

As a natural consequence of this position, says Mr. Shaw, "there is a slight curve of the whole spine; and, although it be especially observable in the part between the shoulders forming a convexity towards the right side, still, on examining the lumbar portion of the column, we shall generally find a corresponding convexity towards the left."

This is perfectly true; and it shows how deformity originates; but *as Mr. Shaw observes that the curve is especially observable in the part between the shoulders forming a convexity towards the right side, and that the convexity in the lumbar portion of the column toward the left side is but generally found and less especially observable, it is in direct and most decisive contradiction to his hypothesis, subsequently mentioned, that "this deformity commences in the lumbar portion of the spine"!!!*

During the same act, they also relieve themselves by passing one hand round the back, so as to support it, and they thereby draw down the opposite elbow, and consequently the opposite shoulder.

#### IN SITTING.

By sitting always on the same side of the fire or window, persons lean to one side, and thereby depress the shoulder of that side, and raise the opposite one.

Girls, in sitting, contract a habit of balancing the body upon one hip, and of throwing on it the weight of all the parts above it, by drawing the





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spine to that side, and leaning the head and neck to the other. This raises relatively the shoulder of the side on which they rest, as is seen when they stand erect and carefully retain the same position of the trunk.

A deviation from this circumstance (of the shoulder of the side on which they rest being raised in sitting) takes place in occupations which engage the right hand and arm. Though the body rests on the left hip and is still hollowed on the right side, the right shoulder is greatly raised, in order to facilitate its motion.

#### IN WRITING.

This takes place in writing, and is illustrated in Plate I. Being a frequent act, which the right arm alone can perform, and in which the right shoulder is always raised, it is one of the most injurious, and tends greatly to throw the lateral deviation toward the right shoulder.

Indeed, as Mr. Shaw observes, "sitting awry throws the ribs and shoulders nearly into the same position as when the spine is actually distorted."

Here also Mr. Shaw might have seen that the first and chief curve is formed at the right shoulder, for the purpose of setting it free to act, and, con-

sequently, that it is there, and not in the lumbar portion of the column, that deformity begins.

To remedy this tendency, it has been recommended to equalize the shoulders, by placing a book under the left elbow. If, however, the general position were not corrected, no means would avail.

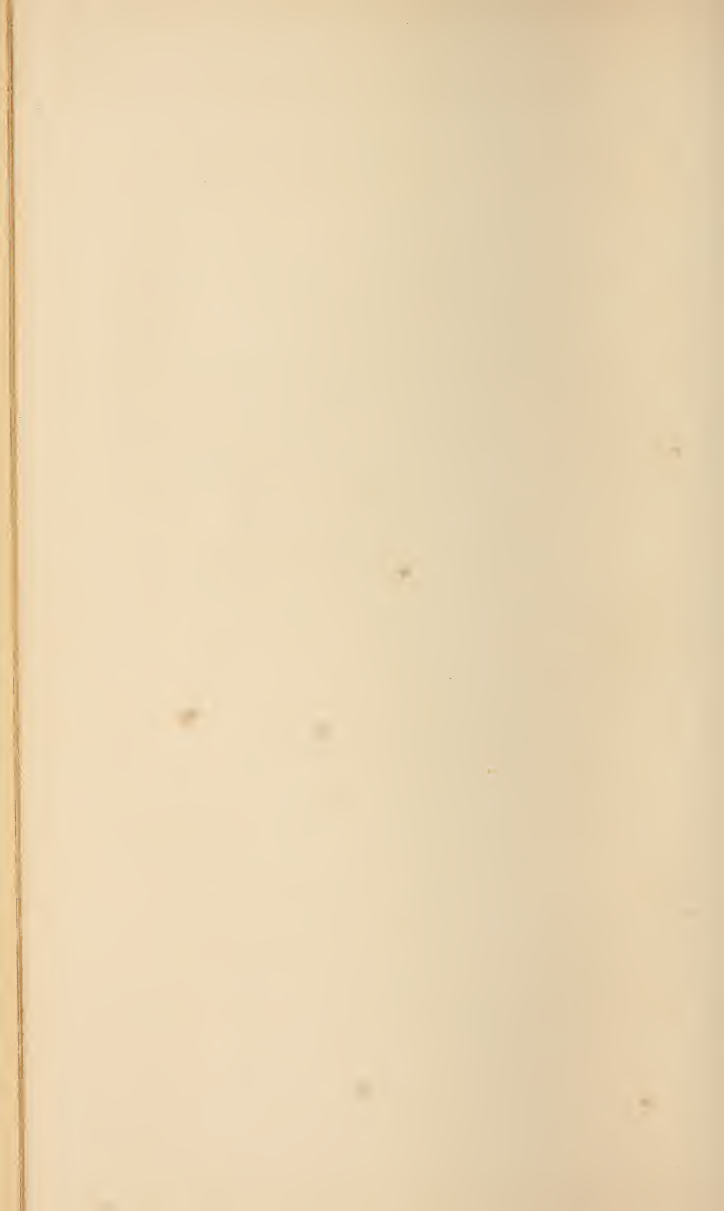
#### IN DRAWING.

In drawing, as in writing, both sexes are apt to acquire the habit of sitting, with an inclination of the body to the left side, the left arm resting on the elbow or hanging by the side, and sometimes with the palette in the left hand, whilst the right arm and shoulder are raised, for the purpose of directing the pencil, the head being leant to the left shoulder.—(*See Plate II.*) This also tends greatly to throw the lateral deviation toward the right shoulder.

The able artist, Mr. Frank Howard, who has favoured me by making the Drawings for this work, and whose creative mind and ready hand have in these, as in many other matters, no rival with which I am acquainted, obliges me also by the following valuable observations on the false position in drawing.

“On the position in drawing, I would only





add to your description of the improper one, that there is a tendency to throw all the weight on the left elbow, for the purpose of having greater liberty with the right arm; and that the evil of this is increased by the height of the desk or table on which the drawing is placed. A habit is thus contracted of leaning over the drawing, and resting the chest against the edge of the table, which is productive of contraction, of vital derangements, and at the same time of a cramped manner of drawing, sufficiently objectionable in itself.

“The proper position, when sitting, is to have the drawing considerably lower than the waist, and to sit erect, without throwing any weight on the left hip, elbow, or hand. The drawing can be seen better, the whole of it being visible at one glance; and much greater freedom in the style must result from the removal of the real constraint of the right arm.

“In fact, the object for which so much is sacrificed in the false position, is gained in the true one, without any sacrifice at all. It is admitted that, in the false position, there is not so much liberty for the hand to disobey the eye—it cannot go so far or so fast in an erroneous direction; but this mode of controlling the hand

is quite a delusion, as, in the true position, it will have much greater scope to obey the mind, which, after all, is the only true source whence capability of drawing is derived.

“The advantages, therefore, of commencing drawing in the true position are twofold: first, with regard to the attainment of the art; and, secondly, with regard to the preservation of health and of beauty of figure.”

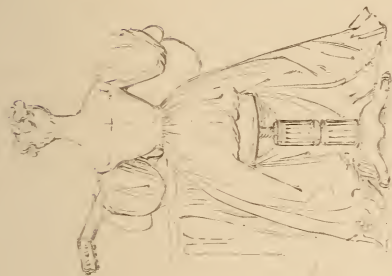
#### IN GUITAR-PLAYING.

In playing on the guitar, in some instances, the right knee is elevated to support the instrument, and the right shoulder is slightly raised.— (*See Plate III.*) This practice, therefore, tends further to throw the lateral deviation toward the right shoulder.

More frequently, perhaps, the guitar is rested in the lap, the left foot is placed on a stool, and the left shoulder is raised. This of course tends to throw the deviation in that direction.

The present is the proper place to observe that, for a lady who also plays on the harp, or is engaged much in any other pursuit which tends to raise the right shoulder, the last mode of playing on the guitar, which raises the left





WRONG & RIGHT POSITION IN GUTTER PLATING



shoulder, is preferable, as counteracting the opposite tendency of the other pursuit.

On this observation as to these two instruments, may be founded a general rule as to finding similar compensations in all.

Unfortunately, however, these pursuits are in general solitary; and their peculiar tendency to the right or to the left, is unchecked by any other countervailing circumstance. Nay, when one is a principal and predominating occupation, there always exists a strong tendency to assume the same attitude and position in every other action of life. Hence, an insensibly growing, and at last irremediable, deformity.

Mr. Schulz, of 42, Charlotte Street, Portland Place, a distinguished teacher of the guitar, and, unlike teachers in general, profoundly skilled in the science and theory of music, and in the mode of addressing its doctrines to the capacities of pupils, so as to add solid knowledge to brilliant acquirements, has favoured me with an account of his mode of holding the guitar, by which happily both of the wrong positions described above are completely avoided. Mr. Schulz says

“ I ensure the perfect equality of the shoulders, by suspending the guitar, by a ribbon, from the neck.

“ I avoid a different elevation even of the two hands, by placing the instrument so sus-

pended on one horizontal level,—not merely because the common elevation of the neck of the instrument and of the left hand when applied to it, may derange the natural position of the shoulders and add to the causes of deformity you have so clearly described, but because that position fatigues the arm, and deprives the pupil of that perfect command over the finger-board which the horizontal level affords.

“ I carry the body of the instrument, thus horizontally suspended, considerably under the right arm, in order to avoid all such pressure on the breast as may affect either digestion, circulation, or respiration—a consideration of vast importance, especially when the pupil uses the guitar to accompany the voice in singing.

“ With the instrument thus held in the most natural, easy, safe and unobjectionable position, the pupil may either rest on a chair, having the seat of the common dimensions, to ensure freedom and ease in sitting, and may plant both feet equably upon the ground ;—or she may stand while playing, which is favourable to an erect and easy carriage ;—or, at perfect freedom, she may walk through the apartment.

“ Thus every thing, in this mode of playing on the guitar, is calculated to exempt that instrument from even the slightest reproach of





causing an unequal position of the shoulders, or in any way contributing to cause the too prevalent deformity."

The sketch of the right position conforms to the method of Sor, and was made before being favoured with Mr. Schulz's.

#### IN HARP-PLAYING.

In playing on the harp, the right shoulder is at once raised and thrown back, because the treble strings, which engage the right hand, are placed higher and further back; while the base strings, which engage the left hand, are placed lower and further forward.—(See Plate IV.) Here, 'then, occurs a twist of the body, which cannot fail of being detrimental to those who have not attained their full growth, as well as an elevation of the right shoulder, still further increasing the tendency to deviation in that direction.

By Mr. Bochsa, the author of incomparably the best introductory works on the harp,\* and

\* When practically engaged in studying the harp, I carefully examined every English work on the subject, and I found Mr. Bochsa's course of instruction, published by Goulding and Co. vastly superior to every other in completeness, method, simplicity and ease of acquirement.

of many others of higher description, the most distinguished harp performer of the present day, and the creator of an entirely new era in the use of that classical and splendid instrument, I am favoured with the following account of the proper mode of sitting :—

“ In performing on the harp, no elevation of one shoulder nor twist of the body can arise, unless an improper seat is used, or the weight of the instrument is wrongly thrown on the right shoulder, or, from extreme carelessness, a false position is acquired.

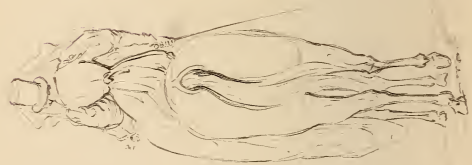
“ To obtain command over the instrument, the pupil, especially if a beginner, should sit on a rather low chair with a long back, called a school chair.

“ To remove all sort of constraint, arising from any pressure by the body of the harp on the right shoulder, that should be entirely avoided by using my spring of support, by which the instrument is held in any degree of inclination, and is brought into the very slightest and gentlest contact with the shoulder.

“ To render all inequality of the shoulders and twisting of the body as unnecessary as they are awkward and ungraceful, the width of the instrument should be *such* that the extended







WRONG & RIGHT POSITION IN RIDING.

arms can easily command every string—in other words, the instrument should be of the usual size for adults; and ladies of imperfect growth should either use a smaller one, or should not yet attempt it.

“ Thus every cause of improper position is removed; the shoulders are kept square in every direction; and, supposing a voluntary attention to correct position to be maintained, not even the slightest cause of deformity can arise from the use of that instrument, one of whose high commendations, indeed, is the beautiful attitude of the whole figure and the unrivalled positions of the arms and hands, of which it admits.”\*

#### IN RIDING.

In riding on horseback, the body is somewhat similarly twisted, and the right shoulder is apt to be thrown upward (*See Plate V.*), increasing apparently the tendency to deviation in that direction.

This tendency, however, will in general be only apparent; for, while the right shoulder is

\* It is not unimportant to the public to know that the harps which Mr. Bochsa prefers, are those of Mr. Delveau, No. 5, King Street, Golden Square.

thrown upward, the right haunch is often still more thrown upward, and the whole of the right side is shortened; so that, were the lady to be placed on her feet, extending only her limbs, and holding her body in the same position as on horseback, with the right side contracted, the right shoulder would in reality be depressed, and the tendency to deviation would be to the left side.

Thus, riding on horseback might also perhaps be employed as counteracting the far more general tendency to raise the right shoulder, which is produced by the more frequent and longer continued acts of writing, drawing, &c., and by the perpetual employment of the right hand in all the acts of common life, which compel the greater or less liberation of the shoulder from the corset or stays, its increased developement, and the almost universal tendency to right-sided deviation and deformity.

I feel, however, the greatest objection to riding on horseback as an exercise for ladies, on other accounts; namely, the twist which it gives to the whole body; the elevation which it produces of one of the shoulders; the immense increase which it causes in the waist by incessantly employing and developing the large muscles of the

sides, in order to secure the rider's balance (and this too in a nation where slender-waistedness is beauty!); the enfeeblement and deformity which it causes in the thighs, legs, and feet;\* the coarseness of voice, which is always caused by conversing in a loud tone with a riding companion; the increased exposure to weather, which is so unfavourable to the complexion; the early improper irritation and subsequent debility which it produces;† the unnatural consolidation of the bones of the lower part of the body, ensuring a dangerous and frightful impediment to future functions, which need not here be dwelt on;—in short, its altogether masculine and unwomanly character.

Ladies may, if they please, doubt the declaration of a physician of eminence, that “equitation is more beneficial to the horse than to his rider.” But it is at their peril, if they disregard the facts now stated.

\* See the regiments of Guards, in which I never could discover an old trooper who had two legs alike!

† The history of the Cossac women, who are much on horseback, illustrates this.

## IN LYING IN BED.

In sleeping on a feather-bed, with high pillows, the body is not only enervated, but, as we generally lie on the right side, the right shoulder is again raised, and the tendency to deviation in that direction still further increased.

The spine is also twisted, and the neck turned awry.—(*See* PLATE VI.)

When two children sleep in one bed, they seldom fail, unless they change sides, to contract a habit of lying always on the same side of the body; and when this is practised every night during several years, it can scarcely fail to produce deformity.

The spine and ribs, and more particularly the shoulders, says Mr. Shaw, “are brought exactly into the same condition by lying on the side and with a high pillow, as that in which they are, when distortion of the spine has actually taken place.”

This also should have shown Mr. Shaw that the first and chief curve is formed at the right shoulder, and consequently that it is there that deformity begins.

In bed, it is better to lie on the back than on one side, when, if there be no disease, and if food and exercise have been duly regulated, there will

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WRONG & RIGHT POSITION IN LYING IN BED





be no difficulty of breathing, nor any other unpleasant consequences.

Other effects of lying on the side or back seem hitherto to have passed unnoticed ; namely, that lying on the side turns one knee excessively inward ; whereas, in lying on the back, both knees are turned outward.

#### IN ALL THE ACTS OF COMMON LIFE.

In these universally, we use the right arm and right side more than the left.

#### THE GREAT CAUSE OF DEFORMITY THUS RENDERED EVIDENT.

Thus, as the most frequent curvature of the spine is lateral, its causes are also lateral.

The tendency of the greater number of the acts I have described, and especially of the frequent and long-continued act of writing, the similarly continued act of drawing, and the long enduring state of sleep, is added to that of all the acts of common life, in producing deviation and deformity, primarily and fundamentally, toward the right shoulder ; and it is for these reasons that deviations to that side so greatly exceed those in the opposite direction.

I find, says Mr. Shaw (blindly still as to the important conclusion it affords), “that the proportion of cases, where the convexity of the curvature between the shoulders is towards the left side, is not more than one in eight to those where it is in the opposite direction !”

Those are egregiously mistaken who imagine that the cause of lateral curvature is ever perpendicular in its operation,—they fail to observe that, when lateral curvature arises, even from some fault in a foot, it is solely because its influence is laterally applied, through the oblique neck of the thigh-bone, that it can have the slightest effect on the spinal column.—This, however, is rare compared with the lateral influence arising from the excessive employment of the right shoulder, as the preceding observations so fully demonstrate.

Considered, then, both in its relation to surgery and to my present subject—exercise, this is a simple, clear and important principle, now I believe, for the first time, enunciated—that THE ONE-SIDEDNESS, WITH WHICH ALMOST ALL THE ACTS OF LIFE ARE PERFORMED, IS THE GENERAL CAUSE OF THE GREATEST AND MOST UNIVERSAL DEFORMITY, AND THAT ITS PREVENTION REQUIRES AN EQUAL AND SIMILAR USE OF THE OTHER SIDE.

## OF THE DEFORMITY IN WHICH WRONG POSITIONS TERMINATE.

THE INJURY THUS DONE TO THE LOCOMOTIVE  
ORGANS AND FUNCTIONS, OR THOSE ON  
WHICH GENERAL MOTION DEPENDS.

It has been already shown that the intervertebral substance permits extensive motion of the spinal column; and that when the spine is no longer bent to any particular side, it returns to the erect position, by the elastic resilience of this substance, aided by suitable muscles.

Now, even in a healthy man, unequal action of the masses of muscle, situated laterally and posteriorly to the spinal column,—if such action be frequent, excessive, or protracted,—may evidently impart an unsymmetrical form to the cartilages and bones which they powerfully influence; and if so, the unequal action of these organs must very easily induce deformity in the delicate woman who is subject to perpetual constraint, who is consequently enfeebled, and to whom wrong position has become habitual!

The moment, says Camper, “ that the vertebral column leans to the same side, either from bad attitude or from the corset being too tight, this elastic substance is brusied ; so that the cartilaginous masses of the superior vertebræ are compressed, and adhere, directly the cartilaginous layer placed between the vertebræ is destroyed, to the inferior or following of the vertebræ : nutrition then ceases, the vertebræ assume a triangular shape, and the back-bone is bent in the manner represented by Cheselden.”

Such deformity will be most easily produced in early life, when even the osseous portions of the spinal column are more or less cartilaginous, when debilitating causes retard ossification, and when all habits of one-sided action act with greatest power.

But, at any period, the muscles which should support the vertebræ, may become so enfeebled by want of exercise as to be incapable of their functions, or so perverted in action as only to perform them ill.

This deformity is seldom observed before the seventh or eighth year of age ; and is more frequent in early life.

When the spine of a girl about the age of twelve or thirteen, says Mr. Shaw, “ is becoming

crooked, the attention of the mother or governess is at first attracted by the state of the shoulders or breasts : at this age, indeed, most frequently by the latter ; one breast either appearing larger than the other, or growing so unequally as to lead to a suspicion that it is diseased, or that ‘ one of the breast-bones is growing out of its place.’ But in a younger girl, the shoulders attract attention first, as the right appears enlarged, and when the shoulder-blades are compared, the right is generally found farther removed from the spine than the left, and with its inferior angle lying flat upon the ribs, while that of the left projects.

“ On a more careful examination,” says Dr. Duffin, “ it is found that the central groove of the back deviates from a straight line ; that there is a greater distance between a given point of the original perpendicular spinal line and the top of the elevated shoulder bone, than between the same point and the corresponding top of the opposite side. The right breast presents a more than ordinary fulness ; and the corresponding collar-bone displays a proportionate elevation.

“ In proportion as the inclination takes place in the upper part of the back, between the shoulders, nature, in order to counterbalance the

evil, and preserve the equilibrium of the body, calls into action the muscles of the lower part of the spine on the opposite side; so that, in confirmed cases, a double curvature is produced." And it is in consequence of this, as Mr. Shaw observes, "that a mother describes the state of her child, when the spine is slightly distorted, as 'a growing out of the right shoulder, and of the left hip.'"

"As the infirmity advances, a similar counterpoising power is exerted by the muscles of the spine attached to the vertebræ of the neck, and a third or upper curve is then formed, so that the spine presents a serpentine appearance, inclining to each side alternately;" and perhaps, as Mr. Shaw observes, "with a slight bend outwards, which will be most observable in the loins, and especially when she is sitting."

The ribs, in consequence of the alteration in the form of the spine, make a hump on the side opposite to the compression of the back-bone, and a hollow on the side towards which the vertebræ incline; the hump and the projection of the shoulder being caused by those ribs which rise from the convexity of the spine; while the ribs attached to the concavity are depressed and permit the other shoulder to fall downward.

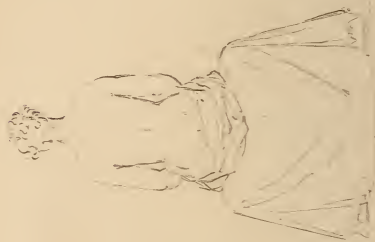




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When the lowest curve is completed at the pelvis, the prominence of the hip on the side opposite to the prominent shoulder, becomes very conspicuous, and the spine, when viewed from behind, presents a serpentine appearance.—(See PLATE VII., where this is contrasted with the natural and beautiful form.)

The whole of the right side, says Mr. Shaw, “will be of a rounded and barrel-like form, while the left is diminished and contracted, the ribs being closer together than is natural. There will also be a depression or sinking in of the right, and a fulness between the ribs and hip of the left side, so that the whole space between the left hip and armpit is nearly in the same line, and considerably shorter than the space between the same points on the right side. If the girl hold both arms above her head, the difference in the shape of the two sides will become distinctly marked; and when the arms are brought down close to the sides, we may see between the left side and arm, but not between the corresponding parts on the right.

“Although habitually balancing the body on the left leg is one of the principal causes of slight distortion of the spine, and especially of the apparent enlargement of the right shoulder, we shall

generally find, that when the distortion is increased so far as to have the appearance of the italic *S*, the patient no longer stands on the left, but on the right foot.

“ When a girl so affected is in certain positions, one leg appears shorter than the other;\* and when she walks, there is not only a constrained position of the head and neck, and an inclination to one side, but there is also an inequality in the step, so that the body is carried obliquely forwards, or with one side rather more advanced than the other.

“ The above description will be found to correspond with the condition of the spine and ribs when the distortion is very slight; but a little increase in the curvature of the spine produces a considerable change in the general appearance. The effect is most remarkable in the alteration of the position of the right scapula; for this bone, instead of being farther removed by the increase of the curve, is brought nearer to the spine; and hence, although the right shoulder be higher than the left, it is not now so broad. But there is considerable variety in the state of the shoulders, even in cases of slight distortion.

\* “ The shortening of the leg is only apparent, and depends on the curve at the loins altering the position of the pelvis.”

The longer the deformity exists, says Dr. Duffin, "unless the causes whence it proceeds be discontinued, the more conspicuous it is sure to become.

"Pinæus, who flourished towards the close of the sixteenth century, asserts (so common was it at that period) 'that of fifty females of the higher or more civilized ranks of society, scarcely two could be found who had not the right shoulder higher, and more projecting than the left,'—an assertion which, but slightly modified, may, with considerable truth, be applied to young women of a corresponding class in modern times." The Doctor might, I believe, with truth, have said that, in later times and in the great capitals, Pinæus' estimate would be under, rather than over the truth. The reader has already seen, that Camper makes the exceptions only one in a hundred.

"During childhood, backboards, steel stays, constrained positions of the body, concealed pressure and similar expedients, are resorted to with a view to force in, or bind down, the high and projecting shoulder, erroneously supposed to be alone in fault. This treatment, it need hardly be observed, is almost invariably productive of an aggravation of the mischief it is

designed to remedy, as well as injurious to the form of the chest.

“If the shoulders be braced by means of straps to a plate of iron placed on the back, it is evident that the action of the muscles, with which nature has endowed the body for the express purpose of holding the shoulders in a graceful position, will be superseded, and will, from want of due use, become proportionately incapable of performing their wonted office when the strap is removed.

“Artifices of dress being now substituted for mechanical contrivances, the manipulations of the waiting-maid supply the place of well-directed medical and surgical skill; or, in more pointed cases, the machinist is resorted to, who not unfrequently increases the deformity he undertakes to cure.

“Machines of every description, for the prevention of deformity, or for the cure of bad habits, should be avoided: they are at best very inefficient substitutes for the means provided by nature. In young persons, in whom we may wish to correct round shoulders, or a habit of stooping, we can obtain our object, and at the same time improve the general health and strength, more by the superintendence of exercises

and amusements, so as to make a moderate demand for muscular exertion on particular parts of the body, than by the use of back-boards, collars, or any kind of mechanical contrivance."

On this point, I have only to add that Riolan, chief physician to Mary de Medici, observed that most of the women of his time had the right shoulder larger than the left; and that Winslow first showed that, by the pressure of stays, the lower ribs also were depressed, and their cartilaginous portions unnaturally bent.

THE INJURY THUS DONE TO THE VITAL  
ORGANS AND FUNCTIONS, OR THOSE ON  
WHICH LIFE DEPENDS.

It is well known that the constraints of dress impede the functions of the digestive organs, and lay the foundation of many diseases. I am induced to believe, says Dr. Paris, "that the general discontinuance of those manly exercises, which were so commonly resorted to by our ancestors in the metropolis, has contributed to multiply our catalogue of dyspeptic diseases."

It is equally known that such constraints produce the worst effects on the function of respiration, and consequently on that of circulation generally.

It is not less known, that such constraints, acting on the cellular tissue around the bosom, are not only injurious to the beauty of its form, but expose it to future diseases of the most dangerous kind.

In the same manner, want of exercise prevents all the organs from acquiring that firmness of structure which renders their movements more effective and useful.

As, moreover, active exercise, which brings into action a number of muscles, does not confine its effects to the parts in motion, but influences also the great vital organs contained in the trunk of the body; so does repose of all the muscles influence, in an opposite manner, all the same organs of life.

Want of exercise prevents the liquids from experiencing that transpression which perfects them, by passing frequently through various vessels and filters. Stagnating from want of action on the part of the solids, they spontaneously alter; their composition is deranged; and the elements which form them either separate or produce new combinations.

A great evil arising from want of exercise is constipation of the bowels.

It would indeed appear, that from want of



exercise, every vital function decreases in energy, except, in some persons, the oily secretion.

“It is,” says Cabanis, a high authority, here quoted for those less able to observe and reason, “it is for the most part only the want of bodily movement and respiration in the open air, and some other errors in regimen, food, clothing, &c., which render young women so often ailing, which retard, or derange, or prevent some of their *essential* functions, and which make of them deplorable victims at the age of nubility and of happiness.”

While I am writing this, Sir Anthony Carlisle, who is one of the last, if I mistake not, of the favorite disciples of John Hunter, that remains to us, and who, like that illustrious man, has ever sought to ennoble his profession, by founding all its practice on the great truths of physical science, —states to me an important fact, which may with far more propriety be stated by one so profoundly experienced, and so justly distinguished, than it can be by me:—namely, that the causes which I have here described “lead especially to an excess of all those bodily infirmities and deformities which, in young women of rank and affluence, destroy their ability to extend their families, and cause the heirship to titles and

fortunes to be in general so soon extinguished."

Those with whom neither reasoning nor these supreme authorities prevail, are reckless of all consequences to the welfare and happiness of their children.

THE INJURY THUS DONE TO THE MENTAL  
ORGANS AND FUNCTIONS, OR THOSE ON  
WHICH THOUGHT DEPENDS.

The physical constraint to which young women are subjected, is necessarily attended by a mental constraint, which is absurdly mistaken for the means of education. It is indeed for the sake of this education, wretched as it is! that much of this constraint is endured.

By the word education, is meant, not the attention bestowed upon developing the physical and moral faculties, but simply the precocious acquirement of a little fancy needle-work, a little French, a little Italian, a little singing, a little dancing, &c.; and this being acquired, the happy parents regard their daughter, not as a puppet, mentally as well as bodily enfeebled, but as a model of perfection.

If, during the ill-timed struggle to attain this, the young lady's physical constitution has been



unable to unfold itself, and she remains weak, pale and nervous, this is imputed to original constitution; and the ruin of strength and health, is thus compensated for by the most slight and superficial acquirements.

They forget that those to whom the education of woman is intrusted, ought to know something of her temperament in general, and of her mind in particular.

Anthropologists have observed that the temperament of woman is that of infancy, and that it is marked by weakness and sensibility.

The weakness of woman arises from the extreme tenderness of the fibres of which the muscles are composed, the greater quantity of the cellular tissue which unites them, and the abundance of the juices which moisten them.

This delicacy seems to be naturally accompanied by an openness to impressions, and a sensibility which is lively and easily excited; for when the weakness of woman is increased by any circumstance, the delicacy and susceptibility of the organs become greater, and the sensibility increases to a malady.

Thus is woman far more sensible than man. As, moreover, all the parts and tissues of which woman is formed are finer, more delicate, and

more supple, this smallness induces agility; for it is a rule, almost without exception, that the smaller animals are, of their particular kind, the more rapid and multiplied are their movements.

Thus is woman, by nature, far more inclined than man to movement, however slight its description.

Indeed, muscular movement and the development of sensibility arise from a common principle, nervous action, which must be equally employed in both these phenomena.

Now, as exercise strengthens the body, it is easy to conceive that repose must accumulate sensibility; and that unless they alternate with each other, either the one or the other is generated in excess.

Accordingly, in leaving unemployed a considerable part of the muscular fibres, repose enfeebles them directly, and it permits the forces which should actuate them in muscular motion, to follow the central tendency which carries them towards the nervous system.

By this means, all the functions more directly dependent on sensibility acquire great predominance over those which are, properly speaking, only series of physical movements.

Hence, nothing so much foment the passions as solitude and inaction. Hence, the greater number of the affections of girls arise, as Sevigné says, “*d’avoir toujours le cul sur selle.*”

All the ills, indeed, which afflict the luxurious women of our great cities are a consequence of this error. Lounging on soft couches, protected from cold, heat, atmosphere and light, they are afraid of every thing, shun every thing, and suffer as much as the unsheltered wretch.

We every day see that if sensibility acquire that influence, which, in females of a certain class, the inaction of the muscles and the development of the passions cause it to usurp, the vital powers soon fail in the regularity of their action, and the mental powers become perverted, and in their aberrations, produce nervous diseases.

Hence, then, spring all those convulsive maladies which are much more frequent in feeble and delicate women than in others. They are, indeed, the natural punishment of a life passed in luxury and indolence.

In woman, there is nothing, not even aberration of intellect, erotic and religious insanity, which is not ascribable to the cause now described.—All her good and all her bad qualities are the consequences of her weakness and sensibility.

OF MR. SHAW'S MISTAKE AS TO THE ORIGIN  
OF LATERAL CURVATURE.

“ IN consequence,” says Mr. Shaw, “ of the alteration in the state of the shoulders being the first symptom of deformity observed, it is generally, but erroneously supposed, that the dorsal part of the spine is the first distorted. Indeed, those who have lately written on the subject have fallen into this error, and have described the curve at the loins as the last which is formed.”\*

I shall endeavour to show that they were right in this, though they did not clearly see the cause.

“ In cases of diseased vertebræ there may be

\* “ The first, which is slight, usually begins in the cervical vertebræ, with the convexity towards the point of the left shoulder ; a larger one is met with, in the dorsal, towards the right side ; and again a curve of less extent than the latter in the lumbar vertebræ, with the concavity towards the right ilium.”—*Ward on Distortions of the Spine*, p. 41.

“ As soon as the lateral curvature is formed in the dorsal portion of the spine, the ordinary centre of gravity of the body is lost ; and, in order to maintain its equilibrium, the patient inclines the cervical and lumbar portions of the spine in the reverse direction.”—*Bampfild on Diseases of the Spine*, p. 167.

a curve only between the shoulders ; but it invariably happens in the common lateral curvature, that, where one shoulder is protruded, there is also a curve at the loins ; and I have shown by diagrams, in the preceding volumes, that this curve is not only the first formed, but that those in the upper part of the spine are consequent upon it."

That is to say, Mr. Shaw has shown this hypothetically ; while his own practical observations, in spite of his hypothesis, tend to prove (as the reader has already seen, under the heads "of "standing," "writing," and "lying in bed,") that the first curve is formed at the right shoulder.

A circumstance, not less decisive, establishes this, namely, that, in seven cases out of eight, the curvature between the shoulders is toward the right side. Now, for this, the excessive action of the right arm can alone account ; and consequently, it is there only that the first curve can be formed.

"When the practitioner, under the idea that the dorsal part is the first affected, directs his attention principally to it, he is apt to neglect the root of the evil ; for as the upper curves are the consequences of the lower, it almost neces-

sarily follows, that if the lumbar part can be made straight, the dorsal and cervical vertebræ must also become so ; if they did not, the head would be carried to one side."

Mr. Shaw here takes for granted what has just been shown to be untrue. But there can be no doubt that the correction of any one of the spinal curves will *tend* to rectify the rest.

" By taking this view of the formation of distortion, I was led to attend more to the means of remedying the curve at the loins than that at the shoulders, and I have found by experience that I was practically right ; for the only instances where the amendment of the curve between the shoulders has not followed the removal of the bend at the loins, have been where the upper ribs were much misshapen, or where ankylosis had taken place between two or three of the dorsal vertebræ ; but even in those cases, the curve which remained between the shoulders has been so short and so acute, as to have little effect on the general figure."

I have just said that the correction of any one of the spinal curves will tend to rectify the rest ; for if the lumbar *necessarily* accompanies the dorsal curve, it follows that the latter will as necessarily disappear with the former. Still, how-



ever, it is evident that common sense would direct preferably the removal of the curve first formed, or rather the removal of the causes which form it, in the excessive employment of the right arm.

“It is the curve at the loins, much more than that higher up, which gives the peculiar appearance to girls who are distorted; for, as this curve is near the base of the column, it throws all the parts above out of their natural line, and also affects the motions of the legs, as the great muscles which rotate and move the thighs forward, rise from this part of the spine.”

That the lower curve as directly affects the motions of the lower extremities, as the upper curve affects the motions of the upper extremities, proves nothing as to the prior formation of either, and is not therefore to the present purpose.

“I suspect that too much importance has been attached to the position of the shoulders as a cause of lateral distortion. The more I see of this serpentine curvature of the spine, the more I am convinced, that although the distortion will be always much increased, and occasionally produced, by certain positions, it is

generally caused, in the first instance, by the yielding of the lumbar portion of the spine to the superincumbent weight."

It is a suitable close of such illogical argument, that Mr. Shaw only "suspects" that the position of the shoulders is a cause of little importance in the production of lateral distortion! and that he assures the reader of his "conviction" on the subject! Both the facts he himself has stated as to the position of the shoulder in standing, writing, and lying in bed, and the circumstance that, in seven cases out of eight, the curvature between the shoulder is toward the right side, prove that the wrong position of the right shoulder is the great cause of this universal deformity.

"But a very important question still remains:—What is it that causes this portion of the spine to yield? This I shall now endeavour to investigate.

"The first cause which I would assign is the want of sufficient general exercise, and especially of that which acts more immediately on the muscles of the back. [All writers have agreed that this, as a remote cause, produces general debility; but it is not an immediate or a local



cause.] The second is the almost necessary yielding of the lumbar portion\* of the spine to the weight of the upper part of the body, if the girl be allowed to sit at work, or practise at the piano-forte for hours without any artificial support. [But this is vague talking. The question is, why do the lumbar vertebræ yield to the left side? Obviously, because the dorsal vertebræ yield to the right shoulder, compelled by its excessive employment.] The third cause I would name, is the habit of lounging or balancing the body on one leg. [But this raises the right shoulder.] The fourth, the habit of sitting awry while writing or drawing. [But this also raises the right shoulder.] The fifth, the habit of sleeping on a soft bed and with a high pillow. [But this likewise raises the right shoulder.] The sixth, the more frequent use of the right

\* "This is the most moveable part of the spine, and although it supports the weight of the chest, head, and arms, it is not strengthened by the locking of its processes, nor by the attachments of the ribs, as the dorsal part is. As it is thus so dependant on its muscles, it must yield more readily than any other part when a girl is in a slightly debilitated state either after recovering from fever or measles, or from the bad health that often accompanies a change in the constitution."

than of the left arm. [But this too can act only by raising the right shoulder.] And, lastly, I would assign as a cause of curvature most of the attempts that are made to correct the figure, or to model it into a certain form. [But these attempts owe their existence only to the same ignorance which Mr. Shaw here displays of the fact, that it is the one-sidedness with which almost all the acts of life are performed, that is the general cause of this deformity.]

I have dwelt thus long on the mistake of Mr. Shaw, because if the cause of the deformity be misunderstood, its cure is not likely to be well conducted.

## OF THE PARTICULAR AND SPECIAL UTILITY OF EXERCISES.

### GREAT MUSCULAR STRENGTH TO BE DEPRECATED.

In regard to strength in general, it may be observed that, in the present state of society, we have less need of it than the people of ancient times. Muscular strength is a kind of superiority no longer in such favour; and the aim of gymnastics is consequently nothing more than to endow the body with all the strength, vigor and activity, compatible with health, without injury to the development of the intellectual faculties.

Moreover, the education which is suited to the male, is not calculated to render the female amiable and useful in society.

This is an observation of all times. The ancients were too good observers not to know that woman, by her less stature, her weaker organization, her predominant sensibility, and her peculiar function of multiplying the species, was not destined by nature to such toilsome labours as man.

We seek, accordingly, to develop in woman, that

modesty and gentleness which are proper to her, that soft and attractive air which characterizes her, and those seductive graces which distinguish her.

The constitution of women, indeed, bears only moderate exercise. Their feeble arms cannot support severe and long-continued labour. It renders them meagre, and deforms the organs, by compressing and destroying that cellular substance which contributes to the beauty of their outlines and of their complexion. The graces accommodate themselves little to labour, perspiration and sun-burning.

#### WEAKNESS TO BE STILL MORE DEPRECATED.

We must not, however, conclude from this, that females should be kept in a state of continual repose, or that the delicacy of their organization prevents their taking exercise.

I have stated that the effect of exercise is, by frequent contraction of the fibres, to brace the muscles and render them stronger, and generally to give more strength to the organs.

Nothing evidently can be more suitable to the organization of woman. Her tissues are soft and flexible; exercise renders them more firm and resisting: her fibres are thin and weak; exercise

increases their size and strength: they are moistened with oils and juices; exercise diminishes the superabundant humidity.

It is a fact that labour, even the most excessive, is not so much to be feared as absolute idleness. The state of want which forces some women of the lowest class to perform labours that should be reserved for men, deprives them only of some attractions. Excessive indolence, on the contrary, destroys at once health, and that which women value more than health, though it never can subsist without it, namely beauty.

#### ILLUSTRATIONS OF THE UTILITY OF EXERCISE.

The more robust state of health in females brought up in the country, is attributable to the exercise they enjoy. Their movements are active and firm; their appetite is good, and their complexion florid; they are alert and gay; they know neither pain nor lassitude, although they are in action without cessation under all kinds of weather. It is exercise which gives them vigor, health and happiness—exercise to which they are so frequently subjected, even in infancy and youth.

We observe, also, that in a family where there are several sisters of similar constitution, the one

who from circumstances has been accustomed to regular and daily exercise, almost always possesses most strength and vigor.

Mothers and teachers, therefore, instead of fearing that their children should fatigue themselves by exertion in active sports, should subject them early to it. They will thus give them more than merely life and instruction; they will confer on them health and strength.

#### OBJECTIONS TO EXERCISE ANSWERED.

But some mothers are afraid to see their daughters entering with spirit into exercises, and are of opinion that health cannot be obtained without sacrificing those graces which a female who is intended for society should possess.

They may rest assured that no recommender of exercise would endeavour to make a stout robust woman of a little, delicate and nervous girl, or would prescribe for her the female gymnastics of the half-naked women of Lacedæmon, as instituted by Lycurgus.

What we can, and what we should endeavour to do, is to obtain a good constitution, absence from all deformity, and sufficient strength to prevent the display of vicious sensibility, but not

to destroy that delicacy and those attractions which constitute beauty and grace.

But it may be feared that the peculiar structure and the natural weakness of woman, may render dangerous the exercises intended to combat it.

Those who make such objections should recollect that the circumstances which distinguish the sexes, and which modify them, remain imperfect and without action, until the age of puberty, and that children of both sexes have nearly the same appetites, the same wants, and the same inclinations. It is hence we recognize in them nearly the same physiognomy, a similar tone of voice and similar manners.

This will be the less surprising when it is known that the internal organization, even the structure of the bones, has a greater resemblance in early life than at a subsequent period. Thus until they arrive at maturity, the pelvis or basin, is rarely larger than in youths. Hence all the exercises which depend upon position and walking, will not be more difficult for them than for boys; while for full-grown women, these exercises are much more difficult and embarrassing.



UTILITY OF EXERCISE IN RELATION TO THE  
LOCOMOTIVE, NUTRITIVE, AND THINKING  
SYSTEMS.

This community of structure, as well as the fact that, at this early age, activity, restlessness and the desire of motion are remarkable in girls, all point out the danger of repose.

Instead, therefore, of being afraid of exercise for young girls, we should subject them to it as soon as possible; and when this is done, they uniformly prove the truth of the observation made by teachers of exercises, that females, in agility, precision and address, surpass boys of the same age.

So much for the effects of exercise upon the locomotive system.

With regard to the vital or nutritive system, it is not less certain that exercise augments the circulation and respiration, and perfects the formation of the blood and the nourishment of the body, in the same proportion in which the power of the lungs is developed.

By carrying toward the exterior the forces which, during a state of repose, tend almost always to concentrate themselves either in the brain



or in the abdominal organs, exercise makes of these forces a more exact distribution, re-establishes or maintains their equilibrium, and, by exciting the circulation, provokes the insensible perspiration, without which health and beauty are impossible.

In relation to the diseases of this system, it is evident that, when the circulation is reanimated and accelerated, fewer engorgements of blood take place in the abdominal and inferior regions, and the inertia of chlorosis is dissipated.

In regard to the mental system, exercise, while it increases the activity of the muscles, prevents, as we have seen, the vicious predominance of the sensitive system. Diseased sensibility can never exist where the constitution has not been suffered to become enervated by indolence. When external agitation employs our faculties, the interior reposes.

If already the defective power of the mental functions tends to too vivid mobility, exercise gives them more of the stability of energy. The nervous susceptibility, which is increased by weakness, is reduced to its proper degree, as soon as exercise has strengthened the organs. By this useful diversion, the affections of the heart are calmed. "*Otia si tollas, periere Cupidinis arcus.*"

But this is not all : by diminishing the causes of exaggeration in the affections and passions, mildness and goodness, the most certain sources of happiness, remain in conjunction with health.

There can, therefore, be no doubt of the utility of exercise in remedying whatever may be defective in the female organization, and laying the foundation of a constitution exempt from infirmities and disease.

#### OF EXERCISE AS THE REMEDY OF DEFORMITY.

In any attempt to cure deformity, it is evident that the causes which have a tendency to produce it, should first be guarded against. All sorts of collars and other machines should be rejected ; children should not be suffered to remain too long bent to one side ; they should never be allowed to carry or raise a very heavy weight with one hand ; the right arm must not be used more frequently than the left, &c. &c.

No mode of treatment is so capable, not only of preventing spinal deformity, but of curing slight degrees of it, as suitable exercises. But these exercises must be superintended by a person acquainted with the common causes of deformity, and with the functions of the various mus-

cles which may rectify it—a kind of knowledge not always found even among medical men.

Mr. Shaw says, “we may now enquire how far certain exercises are calculated to improve the figure.” And he exemplifies this by exercises utterly unfit for ladies, by some, indeed, of the most violent exercises that can be imagined, such as climbing a rope ladder, a pole, or a single rope as is done by a sailor ! These are wrong in all cases. But no man can direct or guide exercises for the remedy of distortion, who, like Mr. Shaw, is ignorant of its cause, and thinks it generally begins in the lumbar region instead of the dorsal. Mr. Shaw has accordingly given no plan of treatment founded on its real cause—the one-sidedness I have described.

In proof of this, I need only quote the following passage: “Were the curve of the spine in one direction only, it would be easy to describe the sort of exercise proper to remedy it; but as in all common cases of lateral curvature, there are several curves, the exercise that is useful in counteracting the one may increase the other.”

Now this is absolute nonsense; for, as one curve generates the rest, it is evident that the exercise which is capable of correcting that curve, will correct the whole.

## PART II.

### PARTICULAR EXERCISES.

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#### OF THE KINDS OF EXERCISE.

THE exercises called ACTIVE, are those in which more or less of the body is moved and agitated by its own powers, with or without the particular guidance of the organs of sense, or the sustained direction of the organ of the will.

These exercises always produce a general excitement of the body more or less powerful.

The class called PASSIVE, or communicated exercises, are those in which the whole body is acted upon and moved by a cause external to and independent of muscular action, or without the muscles assisting in any other way than by a contraction merely sufficient to preserve a certain position.

These exercises merely produce a succession of impulses in the living parts, calculated to brace and strengthen them without exciting.

MIXED exercises, such as riding on horseback, produce each of these results in different degrees.

## PASSIVE EXERCISES.

THESE, indeed, are not properly exercises, because the body is moved in them without any effort of its own; but as they are often employed as an introduction to active exercises, it would have been improper to omit a sort of preliminary notice of them.

Passive exercises have a remarkable effect upon nutrition: they increase the strength and vigour of some organs, without much excitement, raising no beatings of the heart, nor overheating, nor, generally speaking, producing perspiration.

Without enquiring by what means nutrition is, under their influence, performed with greater energy, and rendered more general, it may be observed that, thereby, the organs of which the body is composed, appear to experience, throughout their substance, a number of vibrations which may exercise their fibres, augment their density, and render them stronger.

While, in active exercises, nutrition is distributed so that the more certain parts are exercised, the more preponderance they acquire, in relation to others which lose power in the same

proportion; in passive exercises, on the contrary, nutrition exists in the most perfect equality.

FRICTION with the hand and with the flesh-brush, shampooing, &c. may be ranked with passive exercises.

In the SWING, if a second person gives the impulse, the exercise is purely passive; but if the person swinging assist in the action, or perform it alone, it has, in the same proportion, the effects of active exercise. This exercise, however, is dangerous, unless used with discretion: great care should be taken that the ropes are strong and well secured, and the seat fastened firmly.

SUSPENDED COUCHES form an exercise similar to swinging; the only difference being that the person exercised reclines, instead of sitting upright, and that the curve described in the motion is considerably less. This exercise is more especially useful in alleviating pain and in producing sleep.

SEE-SAW furnishes a succession of movements which are more powerful than the preceding. As it consists in balancing a plank, the centre of which rests upon a solid axis, one person being seated at each end, and one rising as the other descends, this exercise is not exactly passive;



each party takes an active part, either to keep herself on, or to rise, by impelling the extremity of the lever when it strikes the ground.

SAILING, considered only as a movement communicated, has not so great an effect upon the functions as carriage exercise. The sailor experiences a succession of balancings, rather than shocks.

It nevertheless presents physical agents which produce a remarkable change in the constitution of sailors. These appear to be :—

First. The greater purity of the air at sea than on land. Although the ocean is inhabited by an immense number of living beings, the decomposition of their bodies does not appear to produce any putridity in the water; and they consequently produce none in the atmosphere which rests on its surface.

Secondly. The temperature of the surface of the sea, which is cooler, more uniform, and less changeable than that on shore. The land, in some places, by means of its mountains and vallies, seems to concentrate and preserve immense quantities of solar heat, to which other places are by their position inaccessible. This cannot be the case at sea, where nothing interferes with the free course of caloric.

CARRIAGE EXERCISE produces greater motions, because the flooring upon which the feet rest necessarily receives the jolts and shocks which the wheels cause, owing to the roughness of the ground, and transmits them to the person within.

If the ground be very uneven, and the speed great, the shocks may be so continual and violent, as to render this exercise insupportable and injurious to very weak constitutions. If the rate be slower and easily endured, it is evident that it may, in some cases, have beneficial effects upon the organs.

The refinement in building carriages, however, is carried so far that not only do the shocks received by the wheels no longer transmit any percussive motion to our organs, but even the most easy balancing scarcely reach us.

This mode of exercise in a carriage cannot consequently be of great utility in re-establishing a constitution enervated by luxury or study. It is calculated rather to increase what is termed nervous susceptibility, to put us out of a condition to resist the most trifling collision, and to render us still more attentive to all the slight shades of disagreeable sensation.

The transmission of shocks being in indirect ratio to the elasticity of the springs, and direct



to the tension of the braces, carriages of this kind, in which the springs are the least elastic, and the braces as tight as possible, appear, in many instances, to be the most suitable; for if, on one side, the line of motion should be sufficiently broken to avoid the rough shocks that a cart produces, on the other, it should not be sufficiently broken to annul the shocks which constitute precisely the advantage of this kind of exercise.

As carriage exercise gives more vigour to the organs, without adding to the activity of their functions,—facilitates assimilation, without occasioning loss,—and enjoys, in a very high degree, the advantages peculiar to passive exercises; it is, when necessary, suited to all ages, particularly to the two extremes of life, and is very favorable to the re-establishment of convalescents who cannot yet take any active exercise.

## MIXED EXERCISES.

MIXED exercises are composed of two orders of movement: the first is communicated to the individual by an external power; the second has its principle in the individual herself, and is not generally executed except to regulate the first.

The effects of these exercises are of course the same as the effects of passive exercises joined to active ones.

RIDING furnishes an example of what has just been stated.

In riding, the shock of the horse's feet upon the ground produces in the animal's body a percussive action, which shakes the rider. She undergoes a succession of lively shocks, of which the action is very extensive, if the horse be trotting, cantering, or galloping. If, on the contrary, the horse is walking slowly, the effects are very trifling.

Equitation is recommended to ladies in too general a manner, and is proper for them only under particular circumstances. When the health is not impaired, this exercise has many

disadvantages, in the twist it gives the body,—the raising of the shoulder,—the enlargement of the size of the waist, by the exercise of its muscles in maintaining the balance,—the deforming of the limbs,—the rendering the voice coarse,—the injury of the complexion,—the unnatural consolidation of the bones of the lower part of the body,—the improper irritation and subsequent debility it produces,—the masculine air it bestows, &c. &c.

Roussel justly remarks, that ladies never derive, from riding, the same advantage as men; for, being compelled to indulge in it with precaution, they seem, in mounting on horseback, to lose those graces which are natural to them, without gaining those of the sex which they endeavour to imitate.

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#### ACTIVE EXERCISES.

THESE constitute nearly the whole of the work, and require, therefore, no preliminary notice here.

## POSITION OF THE FIGURE.

### OF STANDING GENERALLY.

BEFORE entering into a detail of exercises, it is necessary to attend to position.

A standing position consists of the many actions by which we keep ourselves up.

Indeed this state, in which the body appears to be in repose, is itself a sort of exercise ; for it consists in a continued effort of numerous muscles. The explanation which we must give of it will somewhat facilitate that of walking.

Every one has observed that during sleep, or in a fainting fit, the head inclines forward and falls upon the breast. This is in accordance with the laws of gravity ; for the head, resting upon the first vertebra at a point of its base which is nearer its posterior than anterior part, cannot remain in an upright position, except by an effort of the muscles of the back of the neck : it is the cessation of this effort that causes it to fall forward.

The body also is unable to remain straight,

without fatigue. The vertebral column being placed behind, all the organs contained by the chest and abdomen are suspended in front of it, and would force it to bend forward, unless the strong muscles of the back held it back. A proof of this may be seen in pregnant women, who are compelled, in consequence of the anterior part of the body being heavier than usual, to keep the vertebral column more fixed, and even thrown backward.

The same observation may be made with regard to the pelvis, basin or lowest part of the trunk, which, by its conformation, would bend forward upon the thighs, if not kept back by the great muscles that form the hips.

In front of the thighs again are the muscles which, by keeping the patella or kneecap in position, are the means of preventing the knee from bending.

Lastly, the muscles forming the calves of the legs, by contracting, are the means of preventing the ankles from bending.

Such is the general mechanism of the standing position. It is, therefore, as observed, a concurrence of efforts: almost all the extending muscles are in a state of contraction all the time that this position is maintained.

The consequence of all this is a fatigue which cannot be endured for any great length of time. Hence, we see persons in a standing position rest the weight of the body, first on one foot, then on the other, for the purpose of procuring momentary ease to certain muscles.

For this reason also, standing-still is more fatiguing than walking, in which the muscles are alternately contracted, and extended.

Females, in particular, find the standing position very fatiguing, however it may be modified.

In consequence of the pelvis, basin or lowest part of the body being larger in them than in man, the bones of the thighs are more separated above, and as they necessarily approach more closely below, this produces an inclination to be in-kneed. It is true the feet are not so close together as in men; but as they are smaller and do not so well support a standing position in front, where there is most need of support, it is, in fact, more difficult for women.

We may remark, however, that the pelvis not being developed before the age of puberty, the standing position of young girls is the same as in youths.

A question of importance on this subject is, what position of the feet affords the greatest soli-





1



2



3



dity in standing. Here it is sufficient to state the fact, that the larger the base of support, the firmer and more solid will the position be.

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### THE POSITION IN STANDING OR WALKING.

IN walking, the head should be upright, easy, and capable of free motion, right, left, up, or down, without affecting the position of the body.

The body must be kept erect, and generally square to the front, having the breast advanced, the back hollowed, and the stomach rather drawn in, but without constraint, and by no means so as to injure either freedom of respiration, or ease of attitude.

The shoulders should in general be kept moderately and equally back and low; the elbows rather turned in and close to the sides; the arms hanging unconstrainedly by the sides, and the hands slightly open to the sides and forward.

The balance on the limbs must be perfect; the knees straight; the heels never too far apart; and the toes turned out in not less than a right angle.—(See PLATE VIII, *fig.* 1.)

What has now been said regards the general position of the whole figure; and to this the more particular positions of the feet which are the elements of dancing, are properly a sequel. Both, therefore, on their own account and for the sake of what follows, they must be next described. It is of great importance that they be thoroughly understood and accurately and easily performed.

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#### POSITIONS IN DANCING.

By positions in dancing are meant a certain degree of turning out the toes, as well as various modes of placing the feet in relation to each other.

Strange to tell, there is not one work on dancing with which I am acquainted, which does not give the most antiquated and injurious directions on this subject,\*—directions, which, if acted

\* I could refer by name to one compilation (which falsely pretends to have made three editions, though it has not sold one, and has only three times endeavoured to humbug the public by means of a new title-page), as full of such trash.

upon, would ensure the ruin both of the form of the feet and of the gait in walking! All direct the toes to be turned quite laterally or straight outward: "the first position," they say, "is formed by *placing the heels together and throwing the toes back, so that the feet form a straight line,*"—a position so unnatural, painful, and destructive to the feet, that I will venture to assert that none but stage dancers have, for the last half century, made use of it.

In the first edition, I participated in the common error as to the positions in dancing. In doing so, I trusted to professional assistance—ignorant how worthless such assistance is. In this edition, I have, therefore, trusted to no one, but have taken the article on dancing, and whatever regards it, like all the rest, into my own hands, and reformed it entirely.

To show that this opinion as to the injurious consequences of the positions in dancing is not peculiar, I might quote all the works written by men of any science upon the subject. Mr. Shaw says, that in consequence of the unnatural positions assumed by opera dancers, "all the ligaments of the foot, and especially the lateral ligaments of the ankle, are so unnaturally long, that the foot can be turned in every direction as

easily as the hand. The bad consequences resulting from this looseness of the joints, do not appear when the performer is dancing or strutting along the stage, as the muscles of the leg are then in an artificial state of exertion, and for a time preserve the bones in a proper relation to each other; but the effect is quite obvious when the dancers are walking in the streets, for then, while attempting to walk naturally, they have distinctly a shuffling gait. This is particularly observable in old dancers, who have retired from the stage, for the muscles having by disuse lost their tone, the bad effects of lengthening and straining the ligaments are then distinctly marked.

“ Indeed, these evils are not confined to a peculiarity of gait, for the feet of almost every opera dancer, excepting those called pantomimes, are deformed, and even some of the dancers, while in full vigour and most admired, are actually lame. This may appear a bold assertion, but if a high instep be important to a well-formed foot, these dancers’ feet are deformed, for, with few exceptions, they are quite flat; and that they are lame cannot be denied, as they have, almost all, a halt in their gait.

“ If we consider the manner in which they are taught, we shall not be surprised at this. They

commence their discipline at a very early age, and their sole endeavour, for six or eight hours daily for many years, is to stretch the ligaments of the feet and ankles. This is done in various ways, but chiefly by standing for hours on the tips of their toes, their only respite being occasionally attempts to push the ankle bones towards the floor. In this way, the power of the muscles is soon exhausted, and the whole weight of the body being then sustained by the ligaments, they must yield, and hence those which bind the bones of the foot together become unnaturally lengthened. As a necessary consequence of the stretching and elongation of these ligaments, the bones are separated from each other, and the feet are thus rendered nearly as flat as those of a monkey.

“ Although the shuffling gait and the lameness apparent in walking depend principally on the condition of the ligaments and of the muscles forming the calf of the leg, they may, in some degree, result from the dancer being so much accustomed to move on the tips of his toes, that it has become almost unnatural for him to bring his heel to the ground. Indeed the gait of an opera-dancer in walking may be said to resemble, in some respects, that of a bear dancing; for this



animal, which like all other quadrupeds walks on the tips of his toes, when obliged to dance, must bring his heel or os calcis, to the ground."

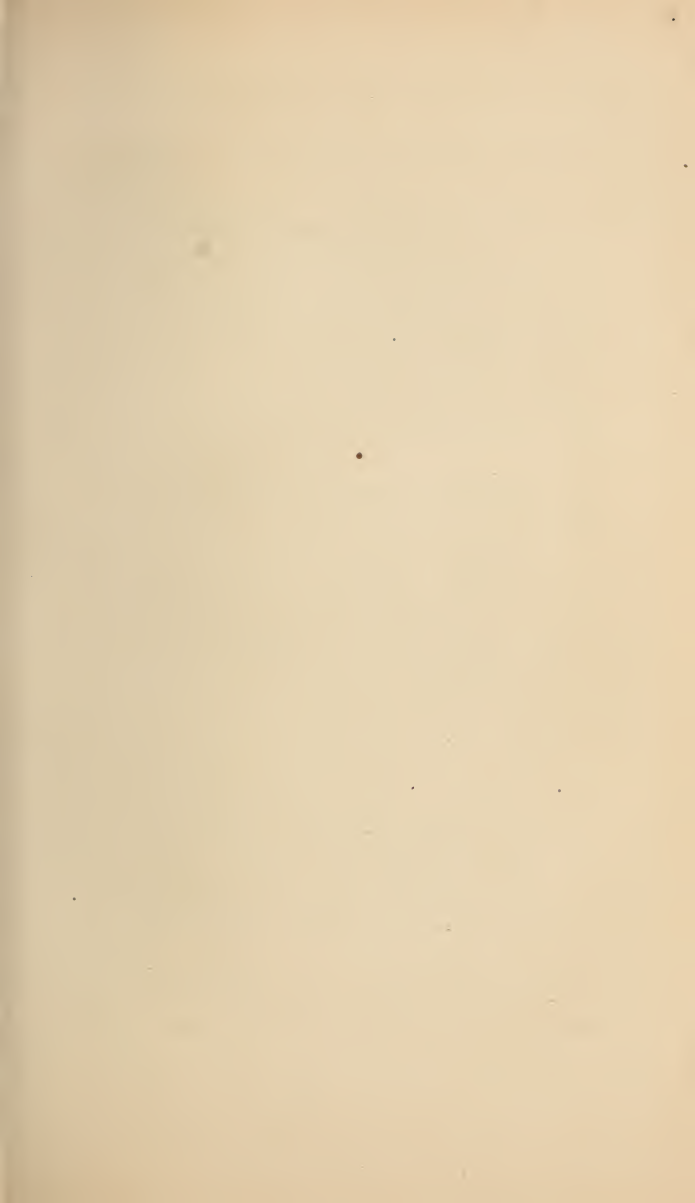
In all the positions of the feet, the general position already described is adhered to, except that the forefinger and thumb are employed in holding out the dress, and that the feet undergo the following variations.

In the first position, the heels are close to each other, and the feet turned out equally, so as to form more than a right angle, or than two sides of a square.—(See PLATE VIII, *fig. 2.*)

In the second position, the feet, retaining the same angular direction, are parted laterally, the distance between them not being more than that of the foot, in order that the body may have the facility of throwing itself on either leg without any forced movement; the body, however, rests on one foot, so that the heel and instep of the other are raised and its toes alone touch the ground; both feet are on the same line; and both are turned out equally, so that the body may rest upon either leg as in the first position. (See PLATE VIII, *fig. 3.*)

In the third position, the body is supported by both feet, which retain the same angular direction, and one crossed nearly half over the other,

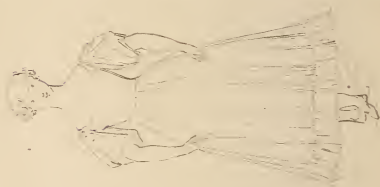




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with which it is kept in contact.—(See PLATE IX, *fig. 1.*)

In the fourth position, the feet, in the same angular direction, should be one before the other, at the distance of the foot, without being more crossed than to bring one heel over against the other; because, if the feet are crossed in advancing, the body cannot be raised with facility, loses its equilibrium, and produces contortions. (See PLATE IX, *fig. 2.*)

In the fifth position, the heel of one foot is brought close to, and must not pass beyond, the toes of the other.—(See PLATE IX, *fig. 3.*)

In practising these positions, each foot should be alternately employed: in other words, the series of five positions should be performed alternately while resting chiefly on the left foot and moving the right, and while resting, chiefly on the right foot, and moving the left.

In all these positions, also, the hips, knees, and ankles may be bent (the knees always outward) without raising the heels in the least from the ground, or deranging the position of the body; and they should be often practised on the toes.

It should be observed, though it is not generally noticed, that the first position, which brings

the feet together at more than right angles, was used formerly, when steps were danced, for the *assemblées* ; that the second position, in which the feet are parted laterally, was used for the steps which open sideways ; that the third position, in which the limbs are as it were compressed together, was used for the close or shut steps ; that the fourth position, in which the feet are parted forward or backward, was used for steps which open in these directions ; and that the fifth position, in which the feet cross each other, was used for the steps which cross.

## EXERCISES FOR THE ARMS.

## THE EXTENSION MOTIONS.

IN order to supple the figure, open the chest, and give freedom to the muscles of soldiers, the first three movements of what they call the extension motions, as laid down for the sword exercise, are ordered to be practised.

It is, indeed, truly observed that too many methods cannot be used to improve the carriage, and banish a rustic air; and that the greatest care must be taken not to throw the body backward instead of forward, as being contrary to every true principle of movement.

I accordingly here introduce these extension motions, as not less valuable to ladies than to men, rendering them more complete by the addition of the fourth and fifth, and prefixing to each the respective word of command, in order that they may be the more distinctly and accurately executed.

Attention.—The body is to be erect, the heels close together, and the hands hanging down on

each side—that is in the general position already described.

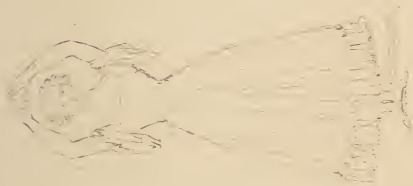
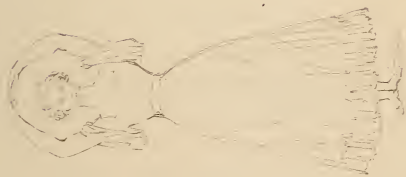
First extension Motion.—This command serves as a caution, and the motion tends to expand the chest, raise the head, throw back the shoulders, and strengthen the muscles of the back.

One.—Bring the hands and arms to the front, the fingers lightly touching at the points, and the nails downwards; then raise them in a circular direction well above the head, the ends of the fingers still touching, the thumbs pointing to the rear, the elbows pressed back, and the shoulders kept down.—(*See* PLATE X, *fig.* 1.)\*

Two.—Separate and extend the arms and fingers, forcing them obliquely back, till they come extended on a line with the shoulders; and, as they fall gradually thence to the original position of Attention, endeavour, as much as possible, to elevate the neck and chest.

These two motions should be frequently practised, with the head turned as much as possible to the right or left, and the body kept square to

\* Under the name of opera exercise, this first extension motion is practised, with the addition that the back is bent greatly, the chin thrown as high as the forehead, and the arms, after being raised above the head, dropped as far back as possible.





finger sides, and the knuckles upward, the latter being raised as high as the chin, and at the distance of about a foot before it.—(See PLATE XI, *fig. 1.*)

Two.—While the arms are thrown forcibly backward, the forearms are as much as possible bent upon the arms, and the palmar sides of the wrists are turned as much as possible outward.—(See PLATE XI, *fig. 2.*)

These two motions are to be repeatedly and rather quickly performed.

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A modification of the same movements is performed as a separate extension motion, but may be given in continuation, with the numbers following these as words of command.

Three.—The arms are extended at full length in front, on a level with the shoulders, the palms of the hands in contact.

Four.—Thus extended, and the palms retaining their vertical position, the arms are thrown forcibly backward, so that the backs of the hands may approach each other as nearly as possible.—(See PLATE XI, *fig. 3.*)

These motions also are to be repeatedly and rather quickly performed.

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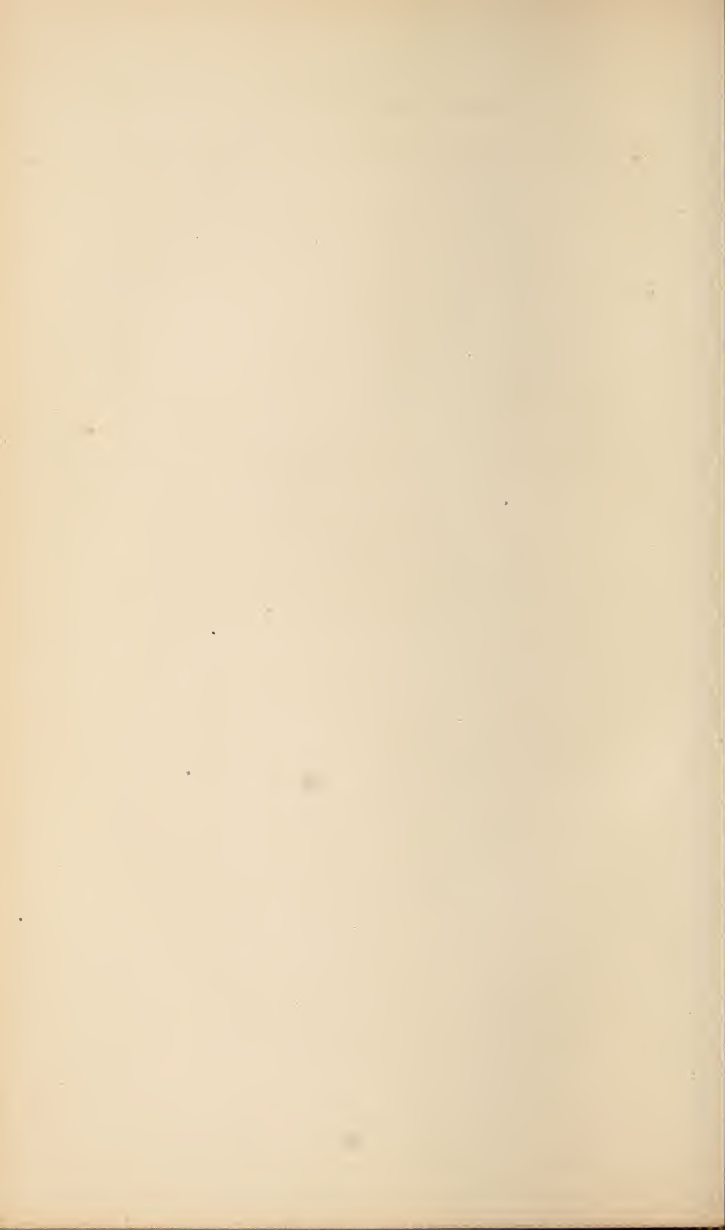
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EXTENSION MOTIONS.



Another extension motion, similarly added, consists in swinging the right arm in a circle, in which, beginning from the pendant position, the arm is carried upward in front, by the side of the head, and downward behind, the object being, in the latter part of this course, to throw it as directly backward as possible.—The same is then done with the left arm.—Lastly, both arms are thus exercised together.

These motions are performed quickly.

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#### THE EXERCISE WITH THE ROD, OR SPANISH EXERCISES.

THE rod for this purpose should be light, smooth, inflexible, and need not be more than three or four feet in length.

##### FIRST EXERCISE.

The rod is first grasped near the extremities by the two hands, the thumbs being inward.—(See PLATE XII, *fig.* 1.)

Without changing the position of the hands on the rod, it is then brought to a vertical position: the right hand being uppermost holds it

above the head, the left is against the lower part of the body.

By an opposite movement, the right is lowered and the left raised.

This change is executed repeatedly and quickly.

#### SÉCOND EXERCISE.

From the first position of the rod, it is raised over the head; and, in doing so, the closer the hands are, the better will be the effect upon the shoulder.—(*See* PLATE XII, *fig.* 2.)

It is afterwards carried behind the back, holding so firmly that no change takes place in the position of the hands.—(*See* PLATE XII, *fig.* 3.)

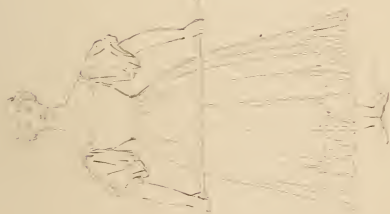
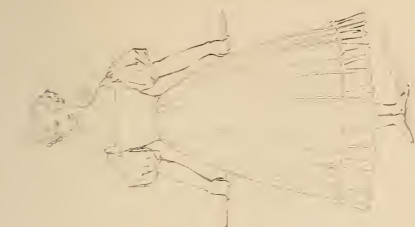
This movement is then reversed, to bring it back over the head to the first position.

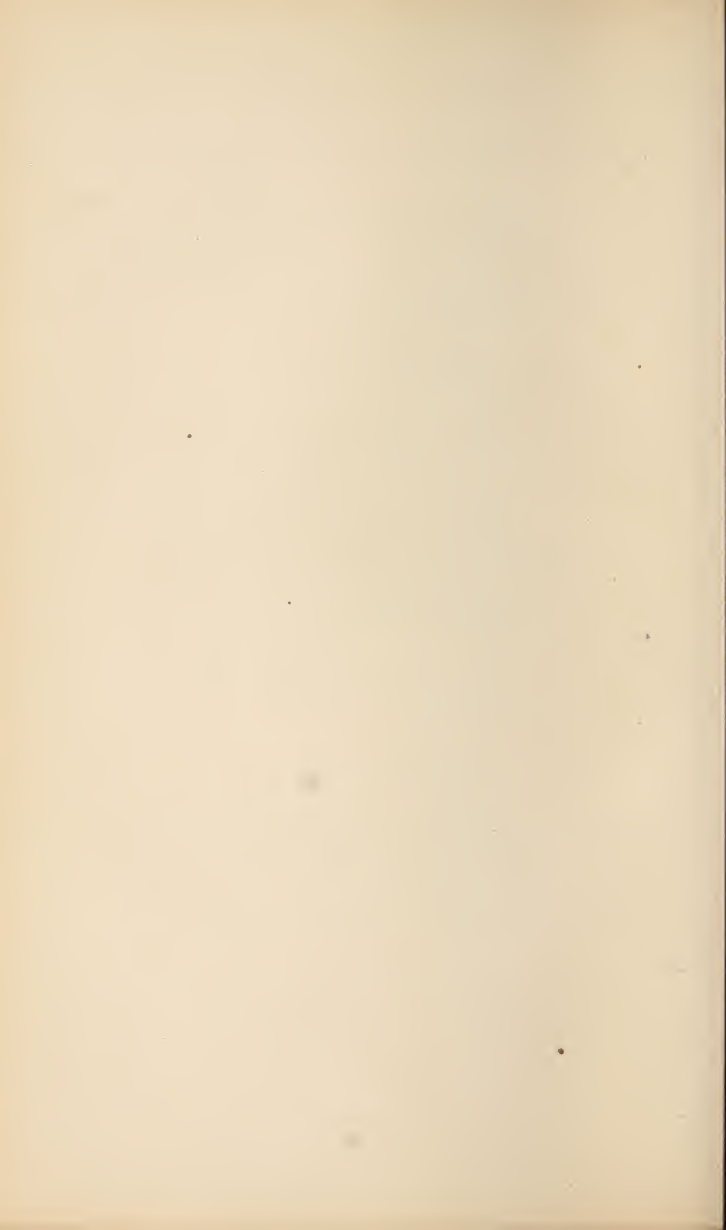
#### THIRD EXERCISE.

The same exercises are performed by grasping the stick with the hands in an opposite position; that is to say, with the thumbs in front or the palms of the hands forwards.—(*See* PLATE XIII, *fig.* 1.)

It is raised parallel with the shoulders, extending it first on the left and then on the right arm.

SALES WITH THE TOL



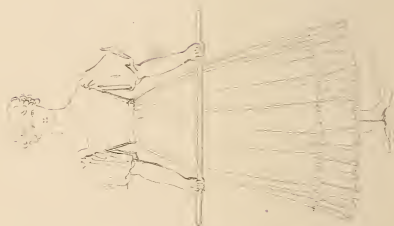






EXERCISES WITH THE ROT

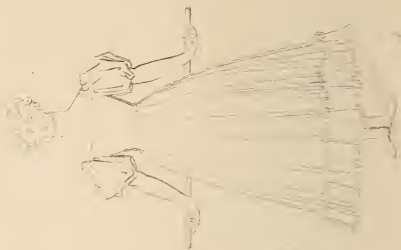
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## FOURTH EXERCISE.

It is next raised above the head, the hands being still in their new position.—(See PLATE XIII, *fig. 2.*)

It is afterwards lowered behind the back.—(See PLATE XIII, *fig. 3.*)

The exercise is concluded by bringing it to its original position in front.

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These exercises cannot be performed in all their different movements with promptitude and regularity without many trials and repetitions. Their tendency is to confirm the good position and the flexibility of the shoulders, produced by the extension motions.

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## THE DUMB-BELLS.

THIS instrument is one of the oldest used in gymnastics. It may be seen in the Latin work of *Mercurialis de Arte Gymnastica*; and though its form was not precisely the same as at present,

the result produced was similar. It has been long in use in England, where it enters into the school-exercise of most seminaries for the instruction of ladies.

For children from six to ten years of age, dumb-bells should not weigh more than from three to four pounds each; and for children from ten to fifteen years of age, they may weigh from four to six pounds each.

To use dumb-bells with all the advantage they admit of, the young person should stand in the fundamental position already described.

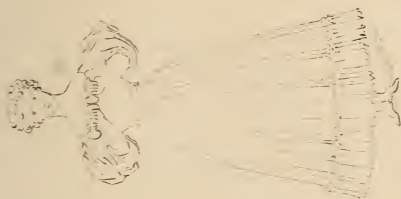
To obtain the first position, the hands and the dumb-bells are, by a slight rotatory movement of the arm outward and backward, brought behind the lower part of the body, so as to make the two extremities of the dumb-bells next to the little fingers touch each other.

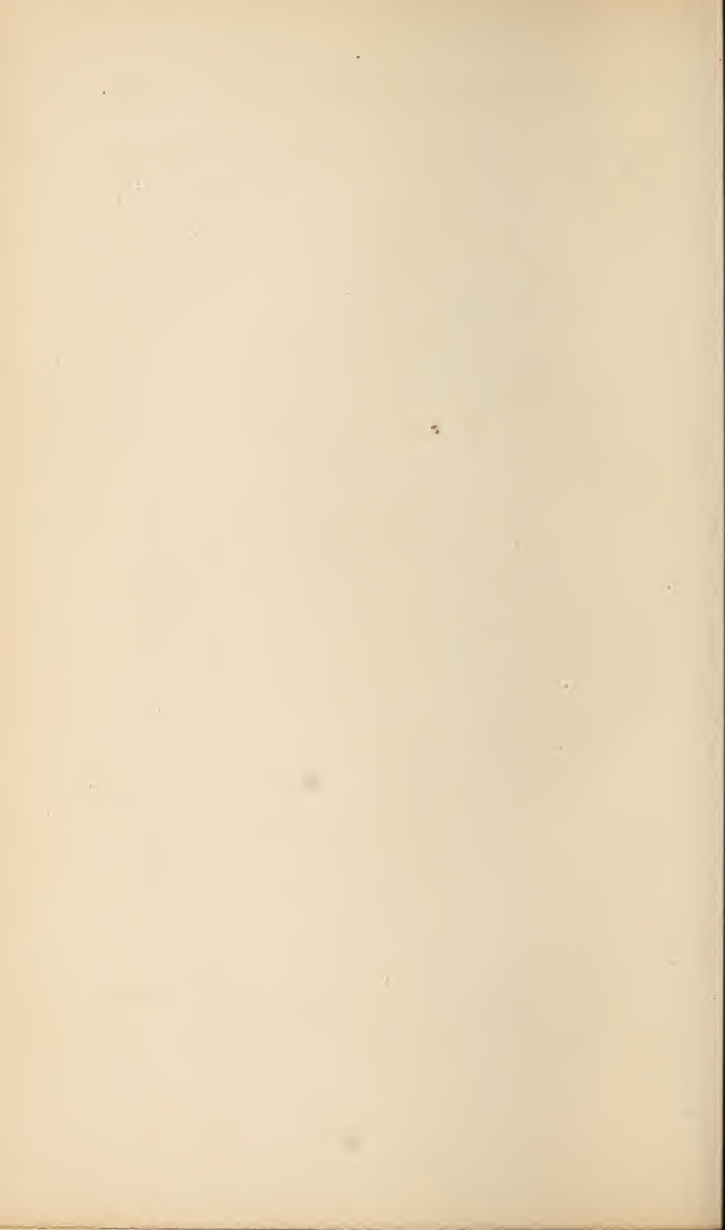
The fingers in this case touch the muscles of the hips, and the back of the hand is outward. —(See PLATE XIV, *fig.* 1.)

#### FIRST EXERCISE.

In the first exercise from this position, a regular motion is commenced, which consists in giving to the depending and extended arms, at the

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same time, a circular and rotatory movement, forwards and inwards, to the front of the body, so that the dumb-bells perform each a semicircle, (*see* PLATE XIV, *fig.* 2,) making a complete circle between them, but with this difference in position, that when they are behind, they touch at the exterior extremities, or those on the side of the little finger, and when they are in front of the thighs, they touch at the other extremities.

#### SECOND EXERCISE.

In the second exercise,—from the same position, the hands are raised together towards the front and middle of the chest, and approximated, so that the ball on the thumb side of one dumb-bell may touch that of the other.—(*See* PLATE XIV, *fig.* 3.) With the arms extended, they are then allowed to drop with sufficient force to swing them round the body to the first position. This is repeated several times.

#### THIRD EXERCISE.

In the third exercise,—from the same position, the arms are raised above the head, and the

dumb-bells are made to touch at their extremities, being kept in a horizontal position.—(See PLATE XV, *fig.* 1.) The hands are then allowed to fall gently into the first position.

#### FOURTH EXERCISE.

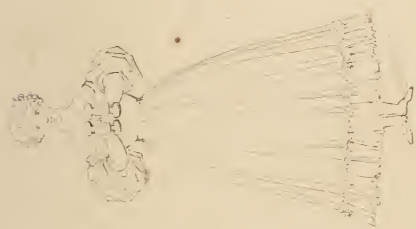
In the fourth exercise, the arms are stretched out straight from the shoulders,—(See PLATE XV, *fig.* 2); and the hands are moved horizontally backwards, (See PLATE XV, *fig.* 3,) and forwards, the dumb-bells being in a vertical position.

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This employment of the dumb-bells should not at first be persisted in longer than a minute or two at a time; but the duration of each succeeding exercise may be gradually increased.

N.B. Until the introduction of the Indian sceptres, or Indian clubs, this exercise was valuable, notwithstanding the inconvenient jerks which it communicates to the shoulders. It should now be superseded by that exercise, which is incomparably more varied, graceful, and beneficial.





TABLETS WITH TIME BELLS







## THE INDIAN SCEPTRE EXERCISE.

THE PORTION PRACTISED WITH CLUBS IN  
THE ARMY.

1st. A sceptre is held by the handle, pendant on each side, (*See* Plate XVI, *fig.* 1);—that in the right hand is carried over the head and left shoulder, until it hangs perpendicularly on the right side of the spine, (*See* PLATE XVI, *fig.* 2); — that in the left hand is carried over the former, in exactly the opposite direction, (*See the same figure*), until it hangs on the opposite side;—holding both sceptres still pendant, the hands are raised somewhat higher than the head, (*See* PLATE XVI, *fig.* 3);—with the sceptres in the same position, both arms are extended outward and backward, (*See* PLATE XVII, *fig.* 3);—they are, lastly, dropped into the first position.—All this is done slowly.

2d. Commencing from the same position, the ends of both sceptres are swung upward until they are held, vertically, and side by side, at arms length, in front of the body, the hands being as high as the shoulders, (*See* PLATE XVII,

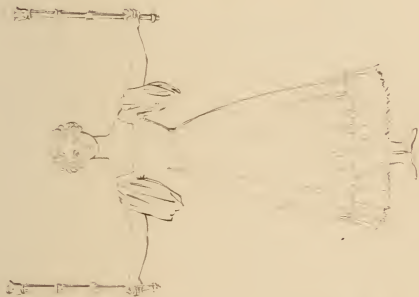
*fig. 1*);—they are next carried, in the same position, at arms length, and on the same level, as far backward as possible, (*See PLATE XVII, fig. 2*);—each is then dropped backward until it hangs vertically downward, (*See PLATE XVII, fig. 3*);—and this exercise ends as the first. Previous, however, to dropping the sceptres backwards, it greatly improves this exercise, by a turn of the wrist upward and backward, to carry the sceptres into a horizontal position behind the shoulders, so that if long enough, their ends will touch, (*See PLATE XVIII, fig. 1*);—next, by a turn of the wrist outward and downward, to carry them horizontally outward, (*See PLATE XVIII, fig. 2*);—then by a turn of the wrist upward and forward, to carry them into a horizontal position before the breast, (*See PLATE XVIII, fig. 3*);—again, to carry them horizontally outward;—and, finally, to drop them backward;—and thence to the first position.—All this is also done slowly.

3d. The sceptres are to be swung by the sides, first separately, and then together, exactly as the hands were in the last extension motion.

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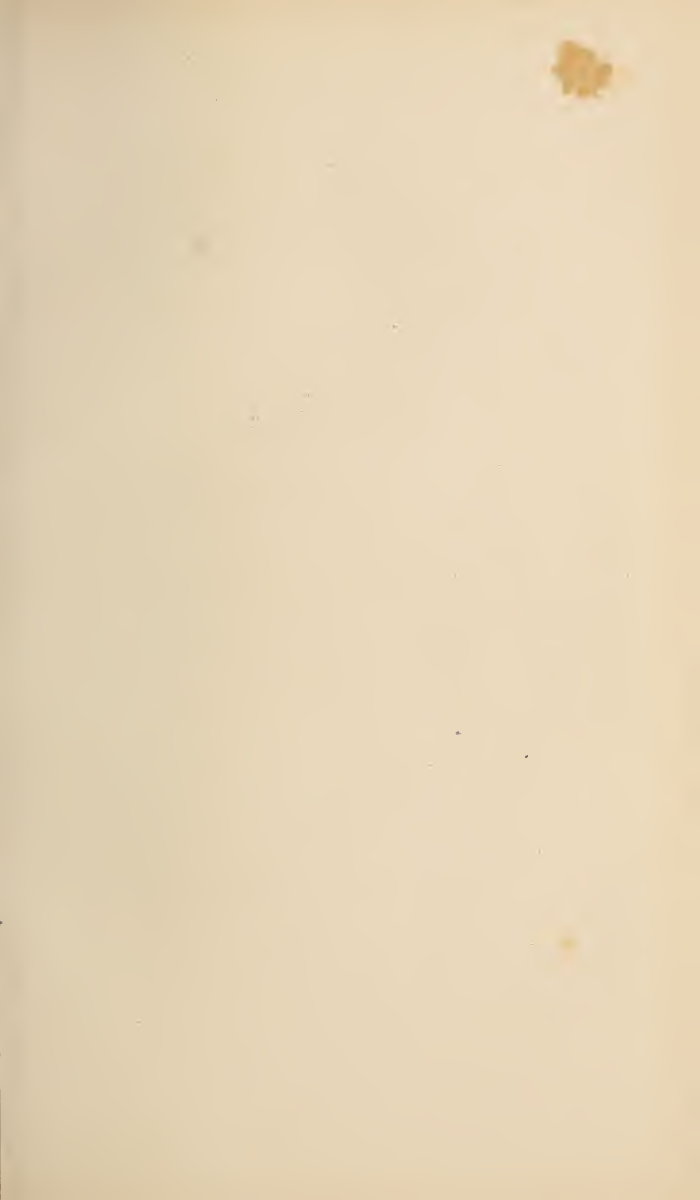












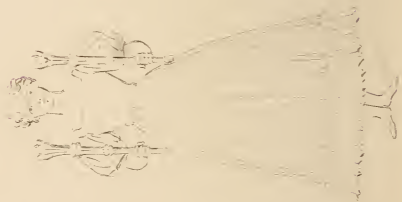
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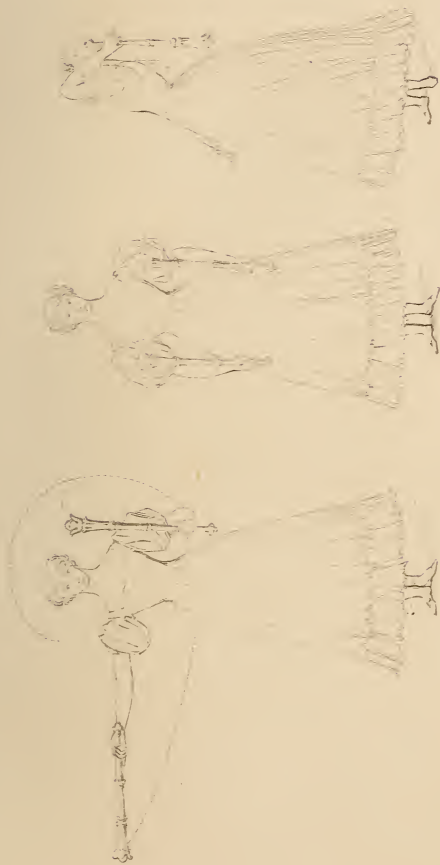
THE NEW AND MORE BEAUTIFUL PORTION NOW  
ADDED FROM THE INDIAN PRACTICE.

1st. The sceptres are held upright in front of the body, the elbows being near the hanches, and the forearms horizontal, (*See* PLATE XIX, *fig. 1*);—the sceptre in the right hand is then carried over the head and left shoulder, (*See* PLATE XIX, *fig. 2*), dropping as low as possible behind, (*See* PLATE XIX, *fig. 3*), and returning to its first position;—the same is done with the left hand;—then with the right;—and so on with each alternately. — All this is performed with a swinging motion, so that the end of each sceptre describes a circle which commences before the head, descends obliquely backward, and ascends again.

2d. After carrying the sceptre in the right hand from the same position around the head and left shoulder, as already described, it is stretched horizontally outward by the extended arm, (*See* PLATE XX, *fig. 1*); — and thence returned to the first position;—the same is then done with the left hand;—and so on with each alternately.—The swing is here broken by the lateral extension.

3d. Here the feet being kept slightly apart, the sceptres, held chiefly between the thumb and first and second fingers, rest on the fronts of the arms extended downward and slightly forward, and reach somewhat obliquely from the thumb and now inner side of the hands, of which the backs are turned forward, to the outsides of the shoulders, (*See PLATE XX, fig. 2*);—that held in the left hand is then thrown over the shoulder and hangs downward behind it, while the whole of that side of the body is, by pivoting on the heels, turned forward, the back and neck bent, so that the chin is raised and the chest thrown upward, (*See PLATE XX, fig. 3*), and as the body is again turned to the front, that sceptre is drawn over the shoulder and brought to its first position;—at the moment in which the body reaches the front, however, the same begins to be done with the right hand;—and so on with each alternately.

4th. This differs from the second only in this respect, that the arms no longer act distinctly, but together; their motions being blended by the left commencing as soon as the right has made its circle round the head, and forming its own circle while the right is extending, and so on with regard to each.—This explanation and a reference to the description and plates illustrating the first and second exercise, make this quite plain.



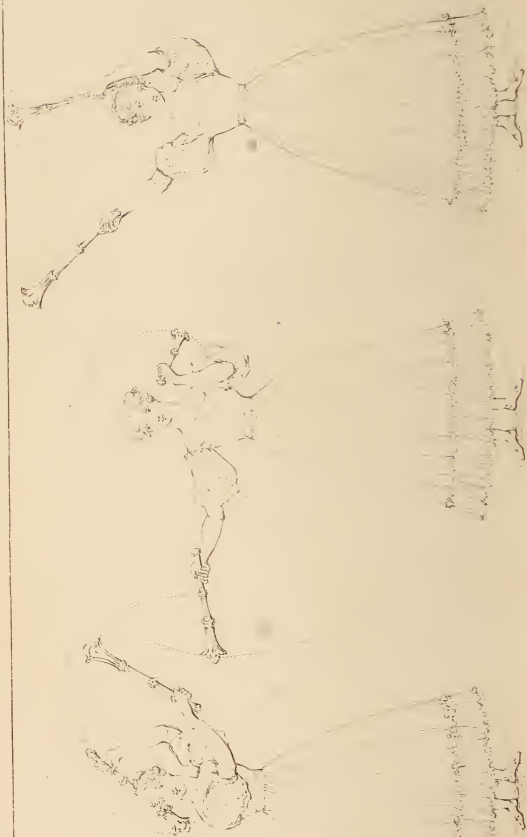












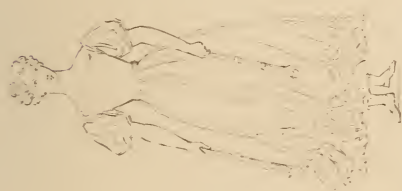
5th. This differs from the third chiefly in this, that the arms no longer act distinctly, but together; both sceptres, however, being kept down until the lateral turn is complete (*See PLATE XXI, fig. 1*), both being then thrown over the shoulders at once, with the back and neck bent, (*See PLATE XXI, fig. 2*), and both returning gradually, (*See PLATE XXI, fig. 3*) over the shoulders as the body passes to the opposite side.

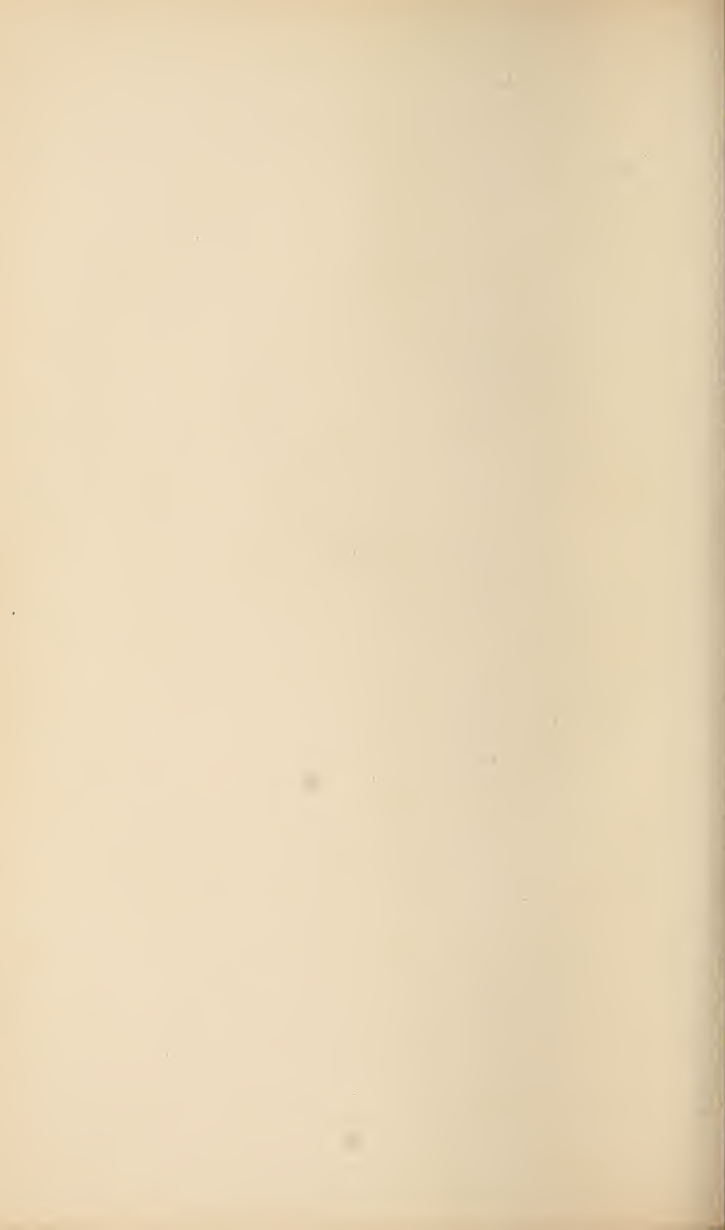
6th. This is an exercise in which the lady crosses the apartment from side to side. The first exercise is here performed once with each arm, commencing with the arm of the side towards which the freer space permits her most readily to go. (*See description and plates illustrating the first Exercise.*) Supposing this to be to the right of her first position,—on finishing the second circle of the first exercise, namely that with the left arm, and bringing it in front, both sceptres being thrown to the right side, (*See PLATE XXII, fig. 1*), are swung with extended arms to the left, sweeping in a circle downward in front of the feet, (*See PLATE XXII, fig. 2*), of which the left being at that moment lifted to perform a wheel backward upon the right toe, the face is turned opposite to its first direction,

ground is gained by the left foot placing itself toward what was originally the right side, and the ends of the sceptres, without the slightest pause, continue their sweep upward to their first position, (*See PLATE XXII, fig. 3*). The same is only repeated; the lady remembering always to commence with the arm of the side to which she means to advance.

Two Exercises are now added from “Manly Exercises.” Though more difficult, they are very beautiful, and may by any lady be acquired.

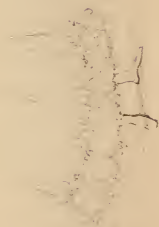
7th. Beginning from either first position, the body being turned laterally,—for example to the left,—the sceptre in the right hand is thrown upward in that direction at the full extent of the arm, (*See PLATE XXIII, fig. 1*), making a large circle in front of the body, a circle in which it sweeps downward by the feet and upward over the head, (*See PLATE XXIII, fig. 2 and 3*), while the sceptre in the left hand at the same time performs the first exercise, (making a circle round the head and behind the shoulders), (*See PLATE XXIII, fig. 1, 2 and 3*), until crossing each other, before the head (rather on the right side), their movements are exactly reversed, the sceptre in the right hand performing the small circle round the head, while that in the left performs the large one;











—and these continue to be repeated to each side alternately.

8th. The sceptres being in either first position, the body is turned to one side,—the left for example,—and the sceptres being thrown out in the same direction, make each, by a turn of the wrist, a circle three times on the outer side of the out-stretched arms, (See PLATE XXIV, *fig. 1*);—when completing the third circle, the sceptres are thrown higher to the same side, sweeping together in a large circle down past the feet, as the body turns to the right, and are lastly both thrown over the shoulders, (See PLATE XXIV, *fig. 2*);—from this position, the sceptres are thrown in front which is now towards the opposite side, and the same movements are reversed;—and so it proceeds alternately to each side.

N.B.—*These exercises are entirely of Indian origin, as every gentleman who has long resided in India will aver. Unlike the pretender, therefore, who affected to have invented one of them, the author claims only the merit of having duly appreciated, and first described them to the public, as superseding all other exercises for the arms. The manner in which they have been received, has vindicated his judgment in this respect.*

## EXERCISES FOR THE LIMBS.

## THE BALANCE STEP.

THE object of this is to teach the free movement of the limbs, preserving at the same time perfect squareness of shoulders, with the utmost steadiness of body; and no labour should be spared to attain this first and most essential object, which forms indeed the very foundation of good walking.

The instructor must be careful that a habit is not contracted of drooping or throwing back a shoulder at these motions, which are intended practically to shew the true principles of walking, and that steadiness of body is compatible with perfect freedom in the limbs.

## WITHOUT GAINING GROUND.

To ensure precision, the military words of command are prefixed.

Caution.—Balancestep without gaining ground, commencing with the left foot.

Front.—The left foot is gently brought straight forward with the toe at the proper angle, the foot about three inches from the ground, the left heel in line with the toe of the right foot.

Rear.—When steady, the left foot is brought gently back (without a jerk), the left knee a little bent, the left toe brought close to the right heel. The left foot in this position will not be so flat as when in front, as the toe will be a little depressed.

When steady, the words Front and Rear will be given alternately, and repeated three or four times.

To prevent fatigue, the word Halt will be given, when the left foot, either advanced, or to the rear, will be brought to the right foot.

The instructor will afterwards cause the balance to be made upon the left foot, advancing and retiring the right in the same manner.

#### GAINING GROUND.

Front.—On the word Front, the left foot is brought smartly to the front as before; the knee being straight, the toe turned out a little to the left, and remaining about three inches from the ground. This posture is continued for a few

seconds only in the first instance, till practice gives steadiness in the position.

Forward.—On this word, the left foot is brought to the ground, at a convenient distance, while the right foot is raised at the same moment, and continues extended to the rear. The body remains upright, but inclining forward, the head erect, and neither turned to the right nor left.

Two.—On the word Two, the right foot is brought forward in a line with the left, the toe a little turned out, and the sole quite flat, but raised two inches from the ground.

Front.—On the word Front, the right foot is brought forward, and so on.

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## WALKING.

### WALKING IN GENERAL.

OF all exercises, walking is the most simple and easy. The weight of the body rests on one foot while the other is advanced; it is then thrown upon the advanced foot, while the other is brought forward; and so on in succession.

In this mode of progression, the slowness and equal distribution of motion is such, that many muscles are employed in a greater or less degree; each acts in unison with the rest; and the whole remains compact and united. Hence, the time of its movements may be quicker or slower, without deranging the union of the parts, or the equilibrium of the whole.

It is owing to these circumstances, that walking displays so much of the character of the walker, —that it is light and gay in women and children, steady and grave in men and elderly persons, irregular in the nervous and irritable, measured in the affected and formal, brisk in the sanguine, heavy in the phlegmatic, and proud or humble, bold or timid, &c., in strict correspondence with individual character.

The utility of walking exceeds that of all other modes of progression. While the able pedestrian is independent of stage-coaches and hired horses, he alone fully enjoys the scenes through which he passes, and is free to dispose of his time as he pleases.

To counterbalance these advantages, greater fatigue is doubtless attendant on walking: but this fatigue is really the result of previous inactivity; for daily exercise, gradually increased,

by rendering walking more easy and agreeable, and inducing its more frequent practice, diminishes fatigue in such a degree, that very great distances may be accomplished with pleasure, instead of painful exertion.

In relation to health, walking accelerates respiration and circulation, increases the temperature and cutaneous exhalation, and excites appetite and healthful nutrition. Hence, as an anonymous writer observes, the true pedestrian, after a walk of twenty miles, comes in to breakfast with freshness on his countenance, healthy blood coursing in every vein, and vigour in every limb; while the indolent and inactive man, having painfully crept over a mile or two, returns to a dinner which he cannot digest.

A firm, yet easy and graceful walk, however, is by no means common. There are few men who walk well, if they have not learnt to regulate their motions by the lessons of a master; and this instruction is still more necessary for ladies.

Having now, therefore, taken a general view of the character and utility of walking, I subjoin some more particular remarks on the



## GENERAL MECHANISM OF WALKING.

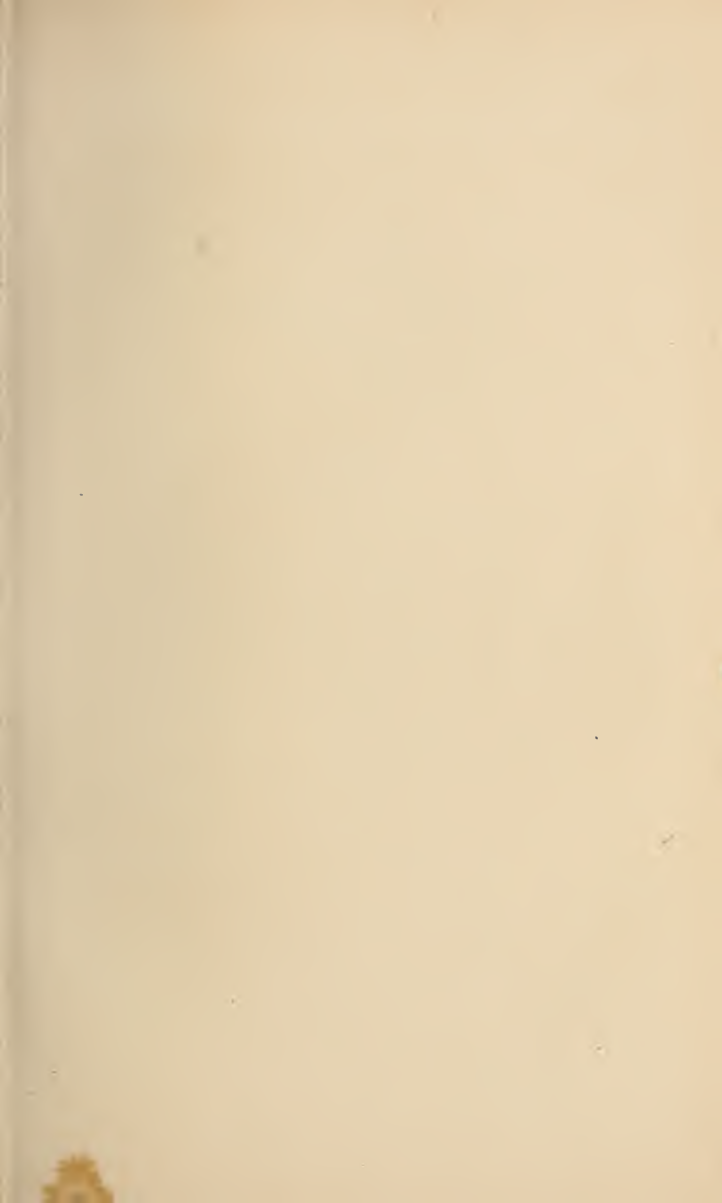
For the purpose of walking, while from the first position we advance one leg, the left for instance, to the fourth position, we by extending the ankle of the right leg, raising it from the heel to the point, and by a simultaneous advance of the hanch, throw upon the left leg the weight of the body, which before pressed equally on both legs. This may be termed a half step, seeing it is made only from the first position in which the feet are close, and not from the fourth, in which they are open :\* it is in the first whole step that the mechanism of walking is more completely shown. The right leg is then bent upon the thigh, and the thigh upon the pelvis; the limb is raised; the foot quits the ground, and is carried forward, at a sufficient height to clear the ground without grazing it; when it has passed the other, it is extended on the leg, and the leg upon the thigh; by thus lengthening the whole member, and without being drawn back, it reaches the ground in the fourth position, and at a distance

\* The first is the *gradus*, the second the *passus* of the Romans.

in advance of the other foot, which is more considerable according to the length of the step; it is there planted so softly as not to jerk or shake the body in the slightest degree; and as soon as it becomes firm, the weight of the body is transported to the limb on that side, by extending the ankle of the left leg, raising it from the heel to the point, and by a simultaneous advance of that hanch, which now throws upon the right leg the weight of the body. This operation is then repeated on the other side, and the other foot, by a similar mechanism, is brought forward in its turn; and so on, throughout the act of walking.

In all walking, the most important circumstances are—1st. That the body must incline somewhat forward;—2d. That the movement of the leg and thigh must spring from the hanch, and be directed straight forward in a free and natural manner;—and 3d. That in stepping out with the left foot, the right arm makes a slight forward movement, while in stepping out with the right foot, the left arm advances.

Walking may be performed in three different times—slow, moderate, or quick, which somewhat modify its action.



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## THE SLOW WALK, OR MARCH.

In the march, the weight of the body (which rests on the heel in standing) is advanced to the instep, and the toes are most turned out. This being done, one foot, the left for instance, is advanced, with the knee straight, and the toe inclined to the ground, which, without being drawn back, it touches before the heel; in such a manner, however, that the sole, toward the conclusion of the step, is nearly parallel with the ground, which it next touches with its outer edge; the right foot is then immediately raised from the inner edge of the toe, and similarly advanced, inclined, and brought to the ground; and so in succession.—(See PLATE XXV, *fig.* 1 and 2).

Thus, in the march, the toe externally first touches, and internally last leaves the ground; and so marked is this tendency, that, in a stage step, which is meant to be especially dignified,—as the posterior foot acquires an awkward flexure when the weight has been thrown on the anterior,—in order to correct this, the former is for an instant extended, its toe even turned backward and outwards, and its tip internally

alone rested on the ground, previous to its being in its turn advanced.—Thus the toe's first touching, and last leaving the ground, is peculiarly marked in this form of the march.

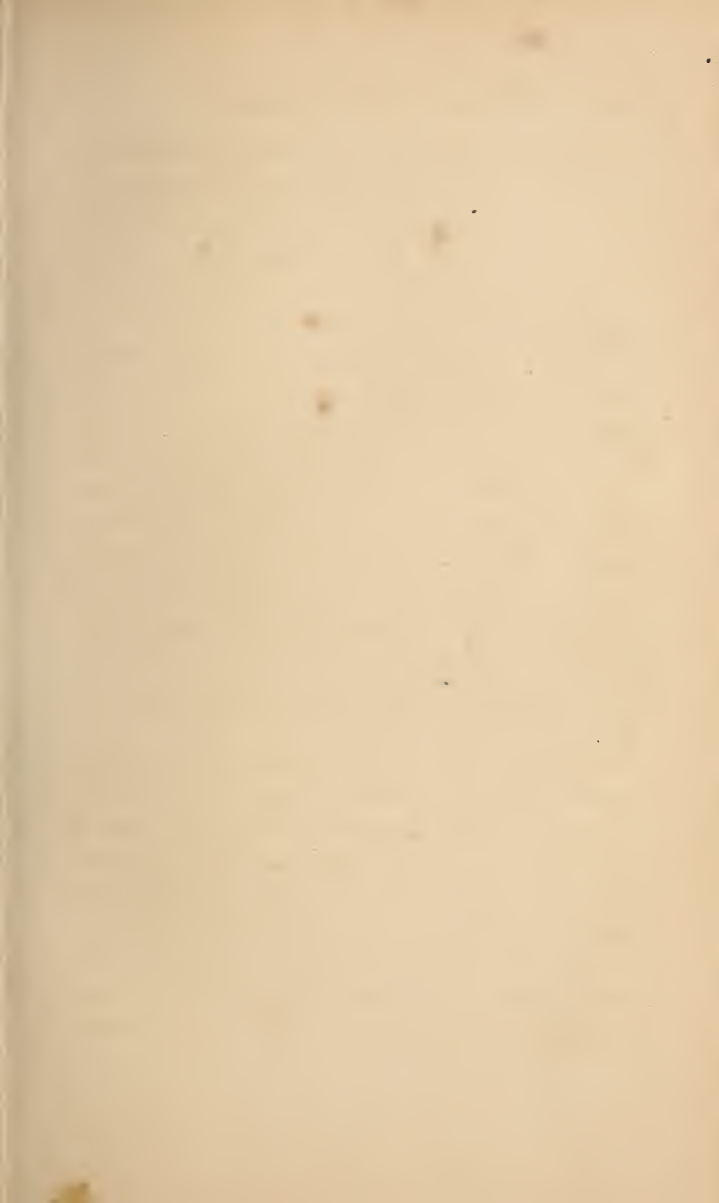
This pace should be practised until it can be firmly and gracefully performed.

It must be observed that the toe's first touching and last leaving the ground in the march, gives to it a character of elasticity, and of spirit, vigour, or gaiety; and that when this is laid aside, and the whole sole of the foot is at once planted on the ground, it acquires a character of sobriety, severity, or gloom, which is equally proper to certain occasions.—This observation is in a less degree applicable to the following paces.

#### THE MODERATE AND THE QUICK PACE.

These will be best understood by a reference to the pace which we have just described; the principal difference between them being as to the advance of the weight of the body, the turning out of the toes, and the part of the foot which first touches and last leaves the ground.

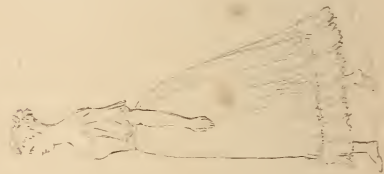
We shall find, that the times of these two paces require a further advance of the weight, and suffer successively less and less of turning



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out the toes, and of this extended touching with the toe, and covering the ground with the foot.

#### THE MODERATE PACE.

Here, the weight of the body is advanced from the heel to the ball of the foot; the toes are less turned out; and it is no longer the toe, but the ball of the foot, which first touches and last leaves the ground; its outer edge, or the ball of the little toe first breaking the descent of the foot; and its inner edge, or the ball of the great toe last projecting the weight.—(See PLATE XXVI, *fig.* 1 and 2.)

Thus, in this step, less of the foot may be said actively to cover the ground; and this adoption of nearer and stronger points of support and action is essential to the increased quickness and exertion of the pace.

The mechanism of this pace has not been sufficiently attended to. People pass from the march to the quick pace, they know not how; and hence all the awkwardness and embarrassment of their walk when their pace becomes moderate, and the misery they endure when this pace has to be performed by them unaccompanied, up the middle of a long and well-lighted

room, where the eyes of a brilliant assembly are exclusively directed to them. Let those who have felt this but attend to what we have here said: the motion of the arms and every other part depend on it.

#### THE QUICK PACE.

Here, the weight of the body is advanced from the heel to the toes; the toes are least turned out; and still nearer and stronger points of support and action are chosen. The outer edge of the heel first touches the ground, and the sole of the foot projects the weight.

These are essential to the increased quickness of this pace.—(See PLATE XXVII, *fig.* 1 and 2.)

It is important to remark, as to all these paces, that the weight is successively more thrown forward, and the toes are successively less turned out. In the theatrical form of the march, previously alluded to, the toes, as we have seen, are, in the posterior foot, though but for a moment, even thrown backwards; in the moderate pace, they have an intermediate direction; and in the quick pace, they are thrown directly forward.—(See PLATES XXV, XXVI, and XXVII.)

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It is this direction of the toes, and still more the nearer and stronger points of support and action, namely, the heel and sole of the foot, which are essential to the quick pace so universally practised, but which, together with the greater inclination of the body, being ridiculously transferred to the moderate pace, make unfortunate people look so awkward, as we shall now explain.

The time of the moderate pace is, as it were, filled up by the more complicated process of the step—by the gradual and easy breaking of the descent of the foot on its outer edge or the ball of the little toe, by the deliberate positing of the foot, by its equally gradual and easy projection from its inner edge or the ball of the great toe.—The quick pace, if its time be lengthened, has no such filling up: the man stumps at once down on his heel, and could rise instantly from his sole, but finds that, to fill up his time, he must pause an instant; he feels that he should do something, and does not know what; his hands suffer the same momentary paralysis as his feet; he gradually becomes confused and embarrassed; deeply sensible of this, he at last exhibits it externally; a smile or a titter arises, though people do not well know at what; but,

in short, the man has walked like a clown, because the mechanism of his step has not filled up its time, or answered its purpose. .

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In the walk of ladies, the step ought not in general to exceed the length of the foot; and the pace should be neither too slow nor too quick, but natural and tranquil, without giving the appearance of difficulty in advancing, and active, without the appearance of being in a hurry.

Nothing can be more ridiculous than a little woman, who takes innumerable minute steps with great rapidity, to get on with greater speed, except it be a tall woman, who throws out long legs as though she would dispute the road with the horses.

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I trust that the mechanism and time of the three paces, are here, for the first time, simply, clearly, and impressively described. I have not seen them rightly described elsewhere, which I think discreditable to the people whose business it is to teach such things. It becomes, indeed,

of importance among certain classes of society, and in certain situations; and I should be unworthy of my name, if I neglected it.

#### PARTICULAR UTILITY OF WALKING.

Walking attracts the fluids to the inferior members more than to the upper, to which it gives little strength.

It is wrong, however, to assert that this exercise moves only the inferior parts of the body, while all the superior parts remain at rest; and that the liquids, to which the first have given a brisk impulse, must experience from the others a considerable resistance, which renders their course little uniform, and their distribution unequal.

Walking is not an exercise of the lower members only. The pelvis, as we have shown, moves from side to side as well as the body, so as to throw the weight upon the limb which is firm on the ground. This movement is more decided, according to the size of the pelvis. For this reason, children, in whom the pelvis is narrower, walk better than men; whilst, in females, the distance between the thigh bones renders walking more difficult, though they take very small steps. The arms also move alternately with the legs.



All these movements follow each other, and can, as we know, be repeated for a long time without fatigue, because the muscles which are exercised are sometimes in repose and sometimes in contraction. Still, walking is less a sufficient employment of the muscles, than a kind of repose and relaxation. Moderate walking, indeed, exercises the very gentlest influence over all the functions.

Walking on a smooth soft surface is an exercise that may be followed without inconvenience, and even with advantage after meals. The circumstance under which it may be most beneficial, is in convalescence, or when suffering under the fatigue of a forced exercise of the intellectual faculties.

If, however, we walk purely by regimen, the walk, not interesting us sufficiently to carry us out of ourselves, permits us to think too much of the motive which causes us to walk, and which consequently becomes a subject of mental contention, capable of preventing the effect of such a remedy.

There is also this inconvenience in the solitary walks of persons in feeble health, or of a melancholic temperament, that they enable such persons to deliver themselves up to those dis-



tempered notions on which they feed ; so that the result derived from it, is to return with the head and feet fatigued, and to fall into a langour worse than that from which escape was desired.

Real labour, in truth, is necessary for mankind; and the most advantageous is that which exercises equally the body and the mind. It is thus that walking may become a relaxation as salutary as agreeable, that “the pure air, the cool shade, and the sweet perfume of flowers, pour efficaciously into the mind, with the forgetfulness of past occupations, the necessary powers to support new ones.”

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### RUNNING AND LEAPING.

OWING to the excessive shocks which both of these exercises communicate, neither of them are congenial to woman.

In consequence of the size of the pelvis, women are obliged to balance the centre of gravity from one side to another, in a large space, which renders these exercises very inconvenient, and which made Rousseau say, “Women are not made for running : when they fly, it is that they

may be caught. Running is not the only thing they do awkwardly; but it is the only thing they do without grace."

Leaping might be still more dangerous than running, under many circumstances peculiar to their sex.

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### PARTICULAR EXERCISES OF THE FEET.

#### BENDS AND RISINGS IN POSITION.

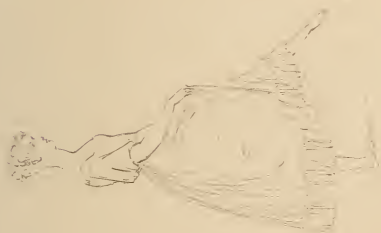
It has been already said, that, in all the five positions, the hips, knees, and ankles may be bent (the knees always outward), without raising the heels from the ground, or deranging the position of the body. This is a useful exercise, as conferring suppleness on all these joints, increasing the power of their muscles, and giving command over the whole of the body.

Without any support, and without discomposing the proper state of the body and arms, all these positions should be sometimes practised on the tip-toes. This confers great flexibility and strength on the instep in particular.—(See PLATE XXVIII, *fig. 1*).

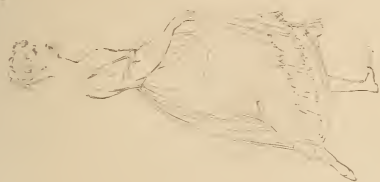
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EXERCISES OF THE FEET — BENDS &amp; BATTEMENS.



An excess of these two exercises, however, would be very injurious.

#### BATTEMENS IN POSITION.

Battemens consist of the motions of one leg in the air, whilst the other supports the body.

The frequent practice of the battemens in the positions, first with the heel on the ground, and afterwards with it raised, exercises the power of the extensors of the fixed leg, and of the flexors of the moving one, ensures the equilibrium of the body, and renders its motions rapid and brilliant.

Battemens are of three kinds, viz. grands battemens, petits battemens, and battemens on the instep.

The grands battemens are performed by detaching the extended leg outward and upward as high as the knee from the fifth position, and letting it again fall into that position, by crossing either behind or before.

Grands battemens may also be made either forwards or backwards; and they are called battemens en avant, when the foot is thrown forward and upward into the fourth position, (*See PLATE XXVIII, fig. 2*), and battemens en

arrière when the foot is thrown backward and upward into that position.—(See PLATE XXVIII, *fig. 3*).

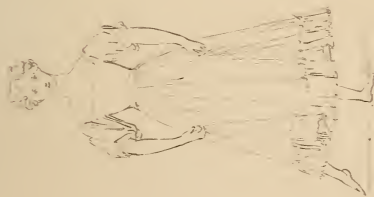
*i* Petits battemens, or battemens on the second position, are performed in the same way, but in raising the foot from the fifth position, instead of raising it as high as the knee, we only detach it a little from the other leg, until it reach the second position, without letting the toe leave the ground, and we carry it back into the same position, alternately before and behind.—(See PLATE XXIX, *fig. 1*).

In petits battemens on the instep, the muscles of the hip guide the thigh in its openings, and its rotation directs the foot, while the knee by its flexion, performs the battemens, making the lower part of the leg cross either before or behind the other leg, which rests on the ground.—(See PLATE XXIX, *fig. 2*).

#### THE CIRCLES.

These are performed by each foot, while the body rests on the other, aided at first by the support of a hand. In doing this, the body remains square to the front, and the feet are turned well out.

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In the circling limb, the knee, being straight as well as turned out, and the toe pointed downward, the circle is begun backward or forward, passes upward as far as convenient, forward or backward as far as possible, and then downward, so as to make a perfect circle; and this is to be repeated several times with each limb.—(*See PLATE XXIX, fig. 3*).

To begin the circle from the outside, the pupil adopts the same position as that in which she commences the *petits battemens*; and, supposing she rests on the left leg, whilst the right, in the second position, is prepared for the movement, she makes the latter describe a semicircle backwards, which brings the legs to the first position, and she, without pausing, continues the sweep till it completes the whole circle, ending at the place whence it began.

The circle from the inside is begun in the same position; but the right leg commences the circle forwards, instead of backwards.

After the pupil has practised the circle on the ground, she should exercise herself in performing it in the air, holding the leg that supports the body, on the toes.

When she has acquired some facility in this, she should practise without holding, which gives

uprightness and balance, essential qualities in a walker or dancer.

Nothing more effectually ensures a good balance and supple the hip-joint, than the circles.

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It is equally necessary to go through the positions, bendings, battements, and circles, with the left foot as with the right.

## PART III.

### COMBINATIONS OF EXERCISE.

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#### DANCING.

##### REVOLUTION IN THAT ART.

EVERY body has heard of some repugnance to the performance of steps in dancing; and every body has seen them evaded. Nobody has yet observed that a complete revolution has imperceptibly taken place in that art—so imperceptibly that every book on the subject yet holds by its ancient condition. Books tell us that, in the fundamental positions, “the feet are to be turned quite laterally, or directly outward,”\* and that

\* “The first position,” they say, “is formed by placing the two heels together and throwing the toes back, so that the feet form a parallel line.”

“steps should be *performed* with *minute neatness*, and as closely, or in as small a compass, as possible!” Now, most ladies and gentlemen are aware that the person who should do this would be considered to be not a lady or gentleman, but a teacher of dancing; and what even Gallini says of dancing-masters, may be seen in a subsequent page. The causes of this revolution, I shall explain in my observations on that subject; and, as preliminary to that, I shall here show how that art has degenerated.

The original and proper meaning of the word dancing, is such a combination of action and attitude as may express our ideas, emotions and passions.

Thus dancing, however unscientifically it may at present be cultivated, is properly the first of the fine arts, or that which involves the general and actual use of the muscular motions of the body, which are only imitated by sculpture and painting. Scientifically practised, it is obvious that this art would not be inferior in expression to those which are merely imitative.

Under this impression, De Ramsey, author of *Cyrus's travels*, in his plan of education, says, “To the study of poetry, should be joined that of the three arts of imitation. The ancients repre-

sented the passions, by gestic, colours and sounds. Xenophon tells of some wonderful effects of the Grecian dances, and how they moved and expressed the passions. We have now lost the perfection of that art."

The dancing of the ancients was not a series of tricks with the muscles: it spoke as plainly as sculpture or painting. Hence the respect in which its professors were held, and the language of Cicero respecting Roscius.\* Every one is aware of the great effect which this art produced in ancient Rome, where it must have constituted a species of Acted Language. It is probable that those who practised it there were in possession of better principles than those which are now acted upon, and it is to be regretted that in modern times, the improvement of this art has been entirely left to persons unqualified for the task.

Gallini and others have so well described some of the most celebrated national dances, both ancient and modern, that I shall here follow

\*"Quis nostrum tam animo agresti ac duro fuit, ut Roscii morte nuper non commovetur? qui cum esset senex mortuus, tamen videbatur omnino mori non debuisse. Ergo ille corporis motu tantum amorem sibi conciliaret a nobis omnibus, &c.?"

them, with a slight alteration, in a description of these.

The dances of the Greeks were figurative imitation of actions and manners. Hence Lucian requires of a dancer to be a good pantomime, and at the same time to be well acquainted with the history of the gods, or with mythology. In all the festivals of which those deities were the objects, their respective praises were sung, and those dances were executed, which represented the most striking particulars of their history; as the triumph of Bacchus, the nuptials of Vulcan, the events celebrated in the festivals of Adonis, the loves of Diana and Endymion, the flight of Daphne, the judgment of Paris, &c. The gestures, steps, movements and airs, expressed these situations.

The Cretan dance, the most ancient of all, has been described by Homer on the famous shield of Achilles.

After many other pictures, says he, Vulcan represents, with surprising variety a figured dance, such as the ingenious Dedalus invented at Cnossus, in Crete, for the beautiful Ariadne. Young men and maidens, holding one another by the hand, dance together : the girls are habited

in the richest stuffs, and wear on their heads coronets of gold: the young men appear in garments of brilliant colours. This troop\* dance, sometimes in a round, with so much correctness and rapidity, that the motion of a wheel cannot be more equal and rapid. Now the circle of the dance breaks, and opens; then the youths, holding each other by the hand, describe in the figure an infinite number of turns and windings.

This dance of Dedalus produced, anciently, another, which was only a more complex imitation of the same subject.

In the modern Greek dance, the maidens and young men, while performing the same steps and the same figures, dance, at first separately. After this, the two troops join, and mix so as to compose but one company of dancers in a round. Then it is that a maiden leads the dance, taking a man by the hand, between whom there is soon displayed a handkerchief or a riband, of which each holds an end. The others (and the file or row usually is not a short one) pass and repass successively under the riband. At first, they go rather slowly in a round, after which the conductress, having made a number of turnings and

\* Here the poet, from his knowledge of the dance, descriptively supplies the want of motion in the sculpture.



windings, rolls the circle round her. The art of this female dancer is to extricate herself from the maze, and to reappear on a sudden at the head of the circle, shewing in her hand, with a triumphant air, her silken string, just as when she began the dance.

The meaning of the dance is obvious enough ; and the description of it becomes still more interesting, when the history of its institution is known.

Theseus returning from his expedition into Crete, after having delivered the Athenians from the heavy tribute imposed upon them by the Cretans, himself vanquisher of the Minotaur, and possessor of Ariadne, stopped at Delos ; and after performing a solemn sacrifice to Venus, and dedicating to her a statue, which his mistress had given him, he danced with the young Athenians a dance, which in Plutarch's time was still in use among the Delians, and in which the mazy turns and windings of the labyrinth were imitated.

Callimachus, in his hymn on Delos, mentions this dance, and says that Theseus, when he instituted it, was himself the leader of it. Eustachius, on the eighteenth book of the Iliad, says that anciently the men and women danced separately, and that it was Theseus who first made to dance together the young men and maidens



whom he had delivered from the labyrinth, in the manner that Dedalus had taught them. At Cnossus, says Pausanias, is preserved that choral dance mentioned in the *Iliad* of Homer, and which Dedalus composed for Ariadne.

At this very day, then, we see, in the Greek dance, Ariadne leading her Theseus. Instead of the thread, she has a handkerchief or string in her hand, of which her partner holds the other end; and, under the string, all the rest of the dancers pass to and fro, threading it at pleasure. The tune and the dance begin at first with a slow measure; and the figure is always circular—this is the enclosure. Afterwards, the tune grows more sprightly; and the turns and windings multiplying form the maze. Ariadne, now at the head, now in the rear of the dance, turns rapidly, advances, retires, bewilders and loses herself in the midst of a numerous crowd of dancers, who follow her and describe various turns around her: she is in the midst of the maze. You would imagine her terribly perplexed how to extricate herself, when, on a sudden, you see her reappear, with her string in her hand, at the head of the dance, which she finishes in the same form as she began it. Then it is that one remembers, with pleasure, the bewildering mazes of the

labyrinth, which are the better figured, in proportion to the skill of the maiden who leads the dance, and prolongs it most with the greatest variety of turns, windings and evolutions.

Frequently, too, the young men and girls, from being intermixed, separate to form two dances, at once ; that is to say, the male dancers raise their arms under which the maidens, passing, and holding one another by the hand, dance before them ; after which they return as before, and make but one row.

This is plainly the little band of Theseus, forming the like division.—Here then is the origin of this Greek dance. Dedalus composed it at first for Ariadne, in imitation of his own famous fabric of the labyrinth. Ariadne danced it afterwards with Theseus, in memory of his happy issue out of that maze. The ancient monument has long ceased to be in existence ; but the dance to which it gave rise is still preserved.

The Spartans constantly accompanied their dances with hymns and songs. Every one knows that which they sung for the dance, called Trichoria, from its being composed of three choirs, the one of children, another of young men, and the third of old. The old men opened the dance, saying, “In times past we were

valiant.” — “ We are so at present,” was the response of the young. — “ We shall be still more so when our time comes,” replied the chorus of the children.

Thus the art of dancing, confined at present to imitate the movements of music, which is itself often without any meaning or object of imitation, expressed, in those times, not only the actions, but the inclinations, the manners, the customs, while, at the same time, it formed the body to strength, to agility, to dexterity, and conferred graces upon it: in short, it comprehended and regulated the whole art of gesture, an art now-a-days so arbitrary, so uncertain, and so contracted.

The Greeks not only established academies for this exercise, but instituted games at which prizes were contended for, by excellence in the art. It was practised among their military exercises; it took place at their entertainments, and animated their solemn festivals; even the poets recited and sang their compositions while dancing.

Plato, Aristotle, Xenophon, Plutarch, Lucian, Athenæus, and most of the Greek authors, accordingly, treat of dancing with approbation, and even with encomia. Anacreon boasts, in his old age, that he still retains his passion for dancing. Aspasia, by her power of inspiring love,

could make the sage Socrates, though advanced in years, suspend the gravity of his philosophy, to take a share in the dance. Aristides was not withheld by the presence of Plato, from dancing at an entertainment of Dionysius. It was reckoned among the merits of Epaminondas, that he had a peculiar talent for music and dancing. Scipio Africanus, after the example of these great men, was not ashamed of learning and practising the dance; nor did his dignity and manliness at all suffer thereby in the opinion of the Romans.—But if the men valued themselves on their excelling in the art of dancing, to the women it became an indispensable accomplishment.

In modern times, the cultivated dance, which is introduced in the pantomime, is a humble approach to that of the ancients, and might be rendered highly expressive.

The French ballet is a less respectable imitation, because it is mixed up with little, unmeaning, and therefore contemptible tricks with the feet, called *tours de force*, arabesques, &c., in which pairs or groups of men and women, after adjusting themselves, with some trouble, into certain extravagant and unnatural attitudes, impudently look toward the spectators and evidently wait for their applause. Formerly, at our Opera house,

silly audiences bestowed this : now their more intelligent portion, evidently ashamed of it, ventures to hiss : and, I confess, I never witness it without wishing I had a horsewhip to apply to the affected, unnatural, and impudent grimacers.

Castil-Blaze very well ridicules the application of such silly and idiot mummery to any serious purpose. “ On devrait introduire cet usage, essentiellement classique, dans nos assemblées législatives. Les ventrus, se levant en mesure, prenant des positions pittoresques pour exprimer leur vote, arrivant à la tribune par une suite de pas de zéphir, s’échappant ensuite vers les couloirs en valsant à trois temps serrés, quand l’heure du dîné les appelle, ne seraient pas médiocrement gais. La danse modère les passions ; un moulinet, un branle met tout le monde au même pas. Ce moyen paraît excellent pour donner une impulsion uniforme à nos députés. Leurs ballets impromptu fourniraient une infinité d’épisodes agréables, qui rompraient la triste langueur, l’ennuyeuse monotonie des séances ; et les journaux politiques cesseraient d’asphyxier leurs lecteurs. La chambre des députés possède des partitions d’opéra dans sa bibliothèque ; un arrangeur aurait bientôt fait un choix de morceaux analogues aux propositions du jour. *La marche*

*des Tartares de Lodoïska me semble admirable pour enlever un budget ; son effet est certain."*

Next to these, are the modern dances to which the term National is, with some propriety, applied.

All these are accompanied by music, and especially require that observation of cadence, which, in modern dances, ensures the conformity of the steps of the dancers, with the measure marked by the music.

There are ears insensible to the most simple and most striking movements; there are incorrect ears; there are others less obtuse, which perceive the measure, but cannot seize the minuter delicacies of it; and, lastly, there are some, which follow the movements of airs, the least striking, with facility.

In the dances now spoken of, the steps of a person whose ear is incorrect, are something like the words of a fool, badly combined. He errs at every instant in the execution, and is constantly in pursuit of the measure, without being able to overtake it. He feels nothing; everything is misconceived; his dancing possesses no suitability; and the music which ought to direct his movements, regulate his steps, and determine his time, only serves to disclose his incapacity.

Of all these, the Spanish dances, like their



language, are those which, in truth of expression, approach the nearest to those of antiquity.

The fandango and bolero appear to be traditions of those voluptuous dances, which, amongst the ancients, according to historians, gained the female dancers of Cadiz so great a celebrity. They were doubtless of Berber or Moorish origin. The Iberian dancers have still the same charms, and their style of dancing still exercises the same influence.

The FANDANGO is the leading dance of the Spaniards, and that which stands in highest estimation. Their other dances are little more than imitations of it, and are looked upon as subordinate.

The Fandango is danced by two persons only, and accompanied by castanets, made of walnut-wood or of ebony. The music, in the time of  $\frac{3}{8}$ , is a rapid movement. The sound of the castanets, and the actions of the feet, arms and body, keep time with the greatest nicety.

In this dance, the arms are always expanded, and their movements, in whatever direction, are always undulating. But the dancers never touch each other, not even each other's hands.

In the steps of the Fandango, it is the lightness, the grace, the elasticity, the balance, which are remarkable.

This dance describes, with vivacity, the tender feeling which a beloved object inspires, and the sincerity of the avowal. The eyes, often directed towards the feet, glance over every part of the body, and testify the pleasure which symmetry of form inspires. The female, at the moment when her languor announces a speedy defeat, revives suddenly, and escapes her victor. The latter pursues her, and is pursued in turn. The different emotions they feel, are visible in their looks, gestures and attitudes. In short, the attitudes, the agitations of the body, the waverings, are the representations of love, of gallantry, of impatience, of uncertainty, of vexation, of confusion, of despair, of revival, of satisfaction, and finally of happiness. It is by these different gradations of the passions, that the nature of the Spanish dance is characterized; while the more majestic movements express those feelings which mark the national character.

The Spaniards are passionately fond of seeing it danced, though very few of them understand how to dance it. The moment, however, that the appropriate air is played at a ball, every face becomes radiant, every eye brilliant, and even those whom age or condition reduces to inactivity, can scarcely withstand the charm of the cadence.



The Fandango, however, is changed in character according to the places where it is danced. The people generally call for it at the theatre; and it is almost always the termination of private balls. At these times, it is always decent in appearance, and simply indicates, in a vague manner, the voluptuous feeling which characterizes it. But, on other occasions, when the spectators are but few and joyous, mirth dispenses with scruples; its attitudes, and its graceful and voluptuous groupings, accompanied by the cadences and thrillings of the music, have a powerful effect upon every spectator; and its effects leave but little doubt of its seductive nature, and of the reasons which will always cause this dance, in its unqualified forms, to be rejected, wherever European modesty and delicacy are regarded.

The lower orders in Spain, indeed, accompany this dance with gross attitudes; and their extravagant movements cease only when they are completely tired out.

The BOLERO is a dance far more restrained, modest and dignified, than the Fandango.—It is executed by two persons.—The air is generally in the time of  $\frac{2}{4}$ : there are some, however, in the time of  $\frac{3}{4}$ . The music is extremely varied, and

full of cadences. The air or melody may be changed; but its peculiar rhythm must be preserved, together with its time and its flourishes, which are called also false pauses.

The steps of the Bolero are performed *terre-à-terre* : they are either sliding, beaten or retreating, being always clearly marked.

Being a descriptive dance, it is composed of five parts, namely,—the paseo or promenade, which is a kind of introduction; the *traversias* or crossing, which alters the position of the places; the latter being done both before and after the *diferencias*, a measure in which a change of steps takes place; then the *finales*; and lastly, the *bien parado*, a graceful attitude, or grouping of the couple who are dancing.

In the out-of-doors amusements of the Spaniards, sometimes at the end of a *réfresco*, a couple of dancers advance and perform the Fandango or Bolero, to the accompaniment of castanets.

The *SEGUIDILLA*, another Spanish dance, is formed by eight, like our quadrilles. The four couples perform, in passing at each corner, the principal parts of the Fandango. This is a dance, in which a Spanish woman, dressed in costume, accompanying the instruments with her castanets, and marking the time precisely

with her heel, becomes one of the most seductive objects that the god of love can make use of, for the extension of his empire.

The original character of these dances, their pleasing and varied figure, and their expression of tender and agreeable feelings, when duly restrained, have always obtained for them a marked preference; and, indeed, with respect to these peculiar qualities, there are few dances of other nations worthy of being compared with them. The music also that accompanies them, or rather, that inspires them, is of a melody so sweet and original, that it finds an instantaneous welcome into the heart. The striking features of the Spanish girls, moreover, their expressive looks, their light figure, which seems formed for the dance, conspire to raise delight in the spectator. Finally, nothing can be handsomer in design, or more beautiful in its ornaments and variety of colours, than the picturesque costume of the dancers.

The Neapolitan TARANTELLA is, of all modern dances, the liveliest, the most diversified; but, like the Siciliana, it possesses much similitude to the Fandango. Both are, perhaps, but particularly the former, a mixture of Spanish and Italian dancing, and must have had their rise

on the introduction of the Spanish style into Italy. The Tarantella is gay and voluptuous; its steps, attitudes and music, still exhibiting the character of those who invented it.

The Tarantella is said to be so called from the music, alternately slow or quick, having some resemblance to the motion of the Tarantula, a venomous spider of Sicily. It is, however, more generally supposed to have derived its name from another circumstance with regard to the Tarantula. Those, it is said, who have been bitten by it, can escape destruction only by violent perspiration, which forces the poison out of the body through the pores of the skin; and, it is added, as exercise is the principal and surest method to effect this perspiration, music has been found to be the only incentive to the motion of the unhappy sufferers: it excites them to leap about, until extreme fatigue puts an end to their exertions; they then fall; and the perspiration thus occasioned, seldom fails of effecting a cure.

The music best adapted to the performance of this kind of miracle, is excessively lively: its notes and cadences are strongly marked, and of the  $\frac{6}{8}$  measure.

Love and pleasure are conspicuous throughout this dance; and each motion, each gesture, is

made with the most voluptuous gracefulness. The woman tries, by her rapidity and liveliness, to excite the love of her partner, who, in his turn, endeavours to charm her with his agility, elegance, and demonstrations of tenderness. The two dancers unite, separate, return, fly into each other's arms, again bound away, and, in their different gestures, alternately exhibit love, coquetry and inconstancy. Sometimes they hold each other's hands; the man kneels down whilst the woman dances round him; again he rises; again she starts from him, and he eagerly pursues. The eye of the spectator is incessantly diverted with the variety of sentiments which they express; nor can any thing be more pleasing than their picturesque groups and evolutions.

The MINUET is a French dance, originally from Poitou; and there it is still common, as well as in the hamlets of Sologne. This dance was at first lively, the movement quick, and characterized by an elegant simplicity. It was introduced at court, and it then lost its primitive charms; its vivacity and sprightliness were replaced by slowness and graveness. The Minuet, however, became the fashionable dance; and this favour it owed to the simplicity of its composition, and

the facility with which it could be executed. The celebrated dancer Pécour, contributed also much to bring it into vogue: at court it had become stiff; he introduced into it softness and grace, and substituted for the figure S, which was its original form, the figure Z, in which the steps being counted, obliged the dancers to observe a strict regularity.

The measure of the Minuet is in triple time, marked by 3,  $\frac{3}{4}$ , or  $\frac{3}{8}$ .

Throughout the Minuet, a lady should have the head upright and well placed, and the shoulders back.

The character of this dance is affected and destitute of meaning.

The being well versed, however, in this dance, as a mere exercise, contributes greatly to form the gait and address. It has a sensible influence in the fashioning and polishing the air and deportment on all occasions of appearance in life.

But the whole of French dancing is too French,—too vain and frivolous in its character,—too offensively marked by silly affectation and ridiculous tricks, which it mistakes for expression. This is particularly remarkable in those positions called arabesques, which they Frenchify from antique basso-relievos, from the fragments of



Greek painting, and from the paintings in fresco at the Vatican; and in those groups called by the same name, and formed of male and female dancers, interlaced in a thousand different manners, by means of garlands, crowns, hoops entwined with flowers, &c.

In the higher species of dancing, should always be remembered the advice of Leonardo da Vinci, “Siano le attitudini degli uomini con le loro membra in tal modo disposte, che con quelle si dimostri l’intenzione del loro animo.” Or, as it is more vainly and glitteringly expressed by the French poet:—

“Que la dance toujours, ou gaie ou sérieuse,  
Soit de nos sentimens l’image ingénieuse;  
Que tous ses mouvemens du cœur soient les échos,  
Ses gestes un langage, et ses pas des tableaux!”

Of the common or social dances, dances of exercise and amusement, not of expression, the most beautiful is the WALTZ.

Germany is the parent of the Waltz. It reigns paramount from one extremity of that vast country to the other; and it is a dance peculiarly beloved by the nation.

The Waltz is composed of two steps, each of three beats to a bar. Each of these two steps

performs the half-turn of the Waltz, which lasts during one bar. The two steps united form the whole turn, and, therefore, the whole Waltz, executed in two bars. These steps differ one from the other, in such a manner, however, as to fit, one into the other, during their performance, so as to prevent the feet of one dancer from touching and endangering those of the other: thus while the gentleman performs one step, the lady dances the other, so that both are executed with uninterrupted exactness.

The gentleman should support the lady by the right hand above the waist, or, if waltzing be difficult to her, he should also support her right hand by his left. The arms should be kept in a rounded position, which is the most graceful, preserving them without motion; and, in this position, one person should keep as far from the other, or make as large a circle, as the arms will permit, consistently with the rapidity of the music, so that neither may be incommoded.

This dance, simple, like all the primitive dances, possesses beauties peculiar to itself, which are, in a manner, characteristic of the tone of German society in general, and of the intimate and innocent relations which exist between young persons of the two sexes.



But it is with national dances, as with the fruits of various climates transplanted to other soils, they almost invariably lose the qualities which are peculiar to them. To be convinced of the degree of decency that the Waltz can preserve, it must be seen as it is danced in Germany and by Germans. Everywhere else, except in the countries bordering on Germany, any expression which this dance possesses, seems to be totally unknown.

The Scottish REEL, another dance of exercise and amusement, and not of expression, which is again becoming fashionable, is, when well performed, a far more beautiful dance than the French quadrille, which is borrowed from it.

The English COUNTRY-DANCE is the more immediate origin of the quadrille, and, as such, a source of great vexation to our opposite neighbours, whose self-love and vanity are deeply wounded by the circumstance.\*

\* As the conduct of French writers on this subject is consistent with their national character, and a curious illustration of it, I subjoin the observations of one of their best writers, with remarks, in this foot note.

“ Mais il manquait encore aux Français une danse plus analogue à leur caractère que celles qui jusqu’ alors avaient été en usage ; une danse qui fût un heureux intermédiaire

The circumstance, however, is quite unworthy of their regret. None of these dances can now be called dances at all. They now, at least, differ

entre la danse champêtre et la sultation héroïque, digne du théâtre et de la cour ; une danse enfin, qui divertît à la fois les citadins et les habitans des campagnes.

“ *Il est facheux pour NOTRE VANITE NATIONALE que nous soyons redevables aux étrangers de cette composition charmante, qui a pris à la danse noble sa grâce et sa décence, à la danse villageoise sa gaieté et sa liberté. LA CONTRE-DANSE EST D’ORIGINE ANGLAISE. ‘Country-dance’ signifie en Anglais danse des champs, et elle est ainsi nommée, parce qu’ elle était familière aux habitans des campagnes.*”

This was too humiliating a matter, not to induce the usual resource of French self-love and vanity—to try a claim upon it !

“ Nous pourrions, il est vrai, revendiquer *les chassés, les traversés, empruntés à notre menuet ainsi que les balancés et les changemens de mains. PEUT-ETRE même la contre-danse n’est elle pas qu’une ancienne danse Française, introduite en Angleterre au temps de la conquête des Normands !!!* et à laquelle on aurait ajouté la *chaîne* qui porte encore l’épithète d’*Anglaise*, et à juste titre, car elle seule forme la base des danses Ecossaises.”

*Peut-être*, when the Normans conquered France, they carried thither the country-dance, so that it was Norman, not French !—But the would-be thief is ashamed of these pretensions : and is fain to console himself with *notre vanité nationale* alone !

utterly from all that, for centuries past, has been called by that name. A dance has hitherto implied a figure and steps. Those that are now

“*Quoi qu’il en soit la contre-dance importée chez les Français fut, comme ces enfans heureusement nés, qui malgré l’incertitude de leur origine, illustrent la famille ou le pays qui les accueille. Elle sut se plier sans effort aux mœurs, aux usages de sa patrie adoptive, elle s’imprégna, si l’on peut dire, de son esprit national, et ce mélange des deux sexes, sa gaieté, sa politesse surtout, devinrent pour l’observateur attentif l’emblème de l’urbanité Française.*”

“Telle est l’intention la plus simple, de nos contre-danses. Etres présentent le caractère d’urbanité, de politesse exquise qui distingue les François ; et en même temps cette légère coquetterie, qui rend la femme plus aimable, qui s’unit même à ses devoirs, et n’ôte rien à la douce sécurité de l’amant préféré. La danseuse la plus folâtre a beau s’éloigner, figurer avec d’autres couples, changer même de cavalier, elle revient toujours à l’objet de son premier choix.

“Qu’on nous pardonne notre prédilection pour une danse qui fait l’âme de nos fêtes, et que nous pouvons appeler nationale. Facile pour nous seuls, elle est pleine de difficultés pour les étrangers ; et pourtant son titre de Française lui a mérité la faveur d’être admise dans toutes leurs réunions. Notre langue, nos goûts, nos modes et notre danse, sont en usage dans les cours les plus élégantes, et les plus policées. Ce triomphe, tout futile qu’il paraisse, a droit de nous flatter : la gloire acquise par les arts, immortalise comme celle des armes, et ne coûte de larmes à personne”!!!

most approved are such as have least of figure and most of rest and of opportunity for conversation; and instead of steps "*performed with minute neatness,*" no steps are performed at all! Thus the term dance is a mere apology for the assemblage and agreeable intercourse of young people, with as little as possible even of the form of dancing.

#### CAUSE OF THAT REVOLUTION.

How dancing has degenerated, the reader has now seen. Its cause, which has of course still more escaped notice than the revolution itself, must now be explained. It will be found in the *entire want of meaning or expression*, and the *consequently absurd difficulty* of French figures and steps. And it is remarkable that the future consequences of this were long ago foreseen by Gallini and Noverre—the only two dancing-masters the whole of whose brains did not lie in their heels, or rather who had not every rational idea jolted out of them by entrechats and pirouettes.

Gallini says, "It is doing a great injustice to dancing, to place its excellence in capers, in brilliant motions of the legs, or in the execution of *difficult steps, without meaning or significance,*

which require little more than strength and agility."

Noverre says, "Certain it is that the difficulty of breathing produced by so toilsome a labour lessens the power of the dancer; that entrechats and cabrioles destroy all elegance in dancing, and that it is morally *impossible to infuse mind, truth and expression* into the movements, when the body is constantly shaken by violent and repeated shocks, and the mind is occupied solely in endeavouring to avoid accidents and falls which are every instant likely to occur.

"*All complicated steps must be sacrificed* in order to hasten the progress of the art and make it approach nearer to truth. What may be lost on the part of the legs, will be gained by the arms: the more simple the steps, the easier it will be to give them expression and grace. *Taste always avoids difficulties*: it is never associated with them: artists may reserve them for study, but should always avoid them in execution; they are always displeasing to the public, and but moderately relished even by those who can appreciate them.

"As long as taste is sacrificed to difficulties, and reason left out of the question, *as long as dancing is made to consist in tricks of strength*

and vaulting, an agreeable amusement will be turned into a debasing trade, and *dancing, far from progressing, will degenerate, and sink into the obscurity, I may say the neglect, with which it was regarded not a century back.\**

This cause was enough to ensure the downfall of French dancing ; but other things contributed to its neglect and discredit in England.

The English people are not naturally dancers. They have little or no calves to their legs. “ In connection with this subject,” says Mr. Shaw, “ the curious difference between the foot and leg of an Irish hay-maker, and that of an English peasant may be noted. The effects produced by the heavy unyielding shoe, and the tight

\* “ Pour hâter les progrès de notre art et le rapprocher de la vérité, il faut faire un sacrifice de tous les pas trop compliqués. . . Plus les pas seront simples, et plus il sera facile de leur associer de l’expression et des graces. Le goût fuit toujours les difficultés, il ne se trouve jamais avec elles. . . Elles ne plaisent point au public ; elles ne font même qu’un plaisir médiocre à ceux qui en sent le prix.

“ Tant que l’on sacrifiera le goût aux difficultés, que l’on ne raisonnera pas, que l’on fera consister la danse en tours de force, en voltige, l’on fera un métier vil d’un art agréable, la danse, loin de faire des progrès, dégénérera, et rentrera dans l’obscurité, et j’ose dire dans le mépris où elle était il n’y a pas un siècle.”



leather gaiters which the Englishman wears, are very evident in the shape of his leg, for he has scarcely any calf, and when he runs, he drags his leg after him as if it were a lifeless mass attached to his thigh; while the Irishman, being seldom encumbered with shoes, has strong and well-formed feet and legs, and, in running, bounds or springs from the toes." The smallness, however, of the English calf has nothing to do with shoes and gaiters: it may be found in all ranks of the Saxon or dominant population of England, and there is therefore *universally* less aptitude in the use of the limbs.

Again, the English are upon the whole a grave people, and no admirers of trifling and unmeaning tricks, especially when thus attended with labour and difficulty.

Hence this revolution in dancing. Hence the fact that the only qualities requisite for a female dancer in the present day are a correct ear, an elegant walk and graceful demeanour, and the utter eschewing not only of all "steps *performed with minute neatness*," but of all steps of every description. She should glide along the floor without stiffness, mark the measure without trouble, and be careful not to exhibit the slightest affectation. And if, as Bayle says, "the woman

of whom we speak the least, is esteemed the most," the lady who renders herself least conspicuous in dancing is the lady who dances the best.

I have now only to point out the management of the feet, the arms, the body, &c. which, if not the best adapted to these purposes, because it is in some instances applicable chiefly to the higher dancing, is yet an excellent preparatory for the more subdued style of dancing.

#### OF THE THIGHS, LEGS, AND FEET.

Dancers ought to stand with the feet more or less crossed.

In all the movements performed by the thigh and leg, angles should be avoided; and the movements, extensions, and roundings of the leg should describe circles. They cannot, however, do so, unless by the aid of the hip, which alone possesses the faculty of moving and turning in every direction.

The hip orders and directs the position of all the parts which are subordinate to it, by its movement of rotation; and the knee, leg and foot are compelled to go with it in whatever direction it moves.

To be perfectly out, therefore, the limb must not be turned partially, but from the hip to the foot.



By means, then, of ease and power about the hip-joints, the thighs will move with freedom, the knees turn outwards, and all the openings of the legs be rendered easy and graceful.

To turn the thigh out requires moderate but continued exercise. The circles of the limbs inward or outward, and the *grands battemens tendus* from the hip are the only exercises necessary for this purpose. They insensibly produce freedom of motion.

The knees also should be turned outward, and rendered pliant. But as the movement of the hip is a guide to that of the knee, it is impossible for the latter to move unless the hip acts first.

The knees, in fact, have but two movements, that of flexion and that of extension: the one regulates the motion of the leg backwards; and the other, its movement forwards.

The foot, by means of the muscles which direct it, can turn out without the assistance of the hip; but this position is then constrained and defective, because it contrasts ridiculously with the position of the upper parts.

The instep has two motions, namely, flexion and extension, which are raising and lowering the point of the foot.

The latter movement, of extension or lowering, is most fatiguing, because it supports the whole weight of the body in equilibrium. In taking a leap, the instep by its strength raises the body up; and, in alighting, it again comes upon the toes, which gives the appearance of great lightness.

It is important to acquire the habit of bending the instep precisely in proportion as the foot quits the ground.—By practice, this part habitually curves upward as the foot rises from the floor, and, by its strong and rapid movement, ensures the fall upon the toes.

The flexion and extension of the instep is much more prompt and sudden than the flexion and extension of the other articulations. Great activity about the instep, therefore, renders dancing peculiarly light and brilliant.

One of the ankles must not be suffered to be habitually higher than the other: this would be a very serious defect.

The smoothness and softness of dancing, depend in a great degree on a proportionate flexion of the knees, but the instep must contribute, by its elasticity, to the elegance of the movement, and the loins must balance the frame, which the spring of the instep raises or lets down; the whole being in perfect harmony.

It is scarcely necessary to caution any lady against lifting the feet much, flinging them about, or stamping them on the floor. Graceful dancing consists in gliding, not in jumping.

On the other hand, the lady must not walk languidly and carelessly, as if she had no interest in the dance.

In relation to peculiarity of form, it may be observed that, if the bust is very long, the legs may be raised a little higher than common rules prescribe; and if very short, may be kept a little lower than the usual height. By this means, the peculiar construction of the body is less apparent.

Each succeeding movement of the feet must be well connected with the other, and all must be executed with an easy elegance.

#### OF THE ARMS AND HANDS.

In speaking of these parts, I began with the feet, in conformity with custom; but the position and motion of the arms are more important than those of the legs, in all that regards graceful motion.

The arms ought to be used as much as is consistent with such motion, in order that they may

be developed equally with the lower parts of the body, and that the figure may be thus highly improved; for nothing can improve it more.

By professional dancers, the position, opposition and carriage of the arms, are reckoned the three most difficult things in dancing.

The arms like the legs have three movements, namely, the movement of the wrist, of the elbow, and of the shoulder; and these movements must accord with those of the legs.

The movements of the shoulders are not very conspicuous. When the arms are extended, they are a little lower than the hips, without bending either the wrist or elbow, and they are replaced at the height whence they were let down, solely by the movement of the shoulder. They must never be unnaturally raised.

The elbows have their movement upwards and downwards; and in bending, the wrists accompany them, which gives a curve to the arms and prevents their appearing stiff.

Although the movements of the wrist do not seem difficult, they are still deserving of attention, in as much as they take place at the extremity of the arms, and as much beauty is the result of these movements of the extremities when the arms are managed with ease.

That the arms may have a good effect and may contrast gracefully, they must be somewhat in front of the body and exactly rounded : if they describe angles, they are faulty. For the arm to be perfectly rounded, it must describe nearly a quarter of a circle.

The rounding and the various movements of the arms depend upon the play of the shoulder, of the arm, fore-arm and hand.

If, from the position of the arm at the height of the shoulder, it is required to move the arm forward, and to round it softly, the shoulder-blade, which, as it is attached only by muscles, possesses great mobility, co-operates with the articulation of the arm and that of the fore-arm in the execution of this motion, in the formation of which the movements of pronation and supination of the fore-arm concur, as well as the flexion of the wrist, which, by softening the angles, renders them less projecting, while the fingers are grouped and present a slight turn to correspond with the contour of the arms.\*

If a person be of short stature, it will be necessary to raise the arms rather high, for the

\* A frivolous affected turn of the wrist, however, is no grace.

purpose of relieving the figure, and rendering it more agreeable. If the person be tall, the arms should not be raised above the hips; which will in some measure diminish the disproportion, and give the agreeable appearance which would otherwise be unattainable. If the person be of the usual stature, the arms should be kept at the height of the pit of the stomach.

In regard to the attitude of the arms when thus free, there was quoted, in the first edition, what appeared to be an excellent article in a compilation on this, and a variety of other topics, and I observed that I was indebted to that collection for several observations. In doing so, as already stated, I trusted to professional assistance—ignorant how worthless such assistance is. I soon after found that such quotation was not only untrue in statement, but borrowed, by the work quoted, from foreign works. In this edition I have, therefore, trusted to no one, as also already stated, but have taken this article on dancing, like all the rest, into my own hands, and reformed it entirely.

The work then quoted, says, “Of all the movements made in dancing, the opposition or contrast of the arms with the feet is the most natural to us: to this, however, but little atten-



tion is in general paid. If any person be observed, when in the act of walking, it will be found, that when the right foot is put forward, the left arm follows, and vice versâ : this is at once natural and graceful ; and a similar rule should, in all cases, be followed in dancing. The arms should advance or recede in a natural series of oppositions to the direction of the feet in the execution of the various steps ; their movements, in performing these contrasts, must not be sudden or exaggerated, but so easy as to be almost imperceptible."

The original of this statement exists in the French Encyclopedie, as follows:—"Of all the movements that take place in dancing, the most natural, and that to which the least attention is paid, is the opposition or contrast of the arm with the foot. Observe, for example, different persons walking, you will perceive that when they step out with the right foot, the left arm is naturally opposed to it ; and this appears to me to be an unchanging rule. Skilful dancers manage their arms according to this very rule."\*

\* "De tous les movemens qui se font en dansant, c'est l'opposition ou contraste du bras au pied, qui nous est la plus naturelle, et à laquelle on fait le moins d'attention.

Of this principle, I shall now only say, that, though borrowed from the modern academy of painting, it is altogether false, as I shall show in the following article on Gesture.

One of the most delicate and difficult points of the art of dancing is, certainly, the management and display of the arms.

Noverre observes, that “ It is a general rule as regards the feet in turning, that the facility of doing so must be obtained by means of the arm on that side to which you wish to turn, because by its movement it compels the body to turn to the side to which it is extended.” Here then it is not the opposite arm and leg, as in mere progression.

“ With respect to the steps made backwards, the rule is the same as that of other steps made in the same way, namely, the same arm and the same foot.”\*

The carriage of the arms must be soft and

Par exemple, regardez marcher différentes personnes, vous verrez que lorsqu'ils portent le pied droit en avant, ce sera le bras gauche qui s'opposera naturellement: ce qui me paroît être une règle certaine. C'est sur cette même règle que les habiles danseurs ont conduit leur bras.

\* “ Une règle générale est que pour les pas en tournant, il faut que ce soit le bras du côté que vous voulez tourner



easy. They must make no extravagant movement, nor must the least stiffness be allowed to creep into their motions. Care must also be taken that they are not jerked by the action of the legs, a fault sufficient to degrade a dancer, whatever perfection she may possess in other respects.

Nothing in dancing is more essential than the graceful management of the arms.

It belongs alone to the higher dancing, now degraded or lost, to speak of adapting the motion of the arms to the character of the dance.

In familiar dancing, attention must be particularly paid to giving the hand in a proper manner; to the avoiding of affectation in doing so; to keeping the united hands at a height suited to both parties; and to shunning the slightest grasping, detention, or weighing upon the hands of another.

qui vous en donne la facilité, parce que par son mouvement il oblige le corps à se tourner du côté où il s'étend.

“A l'égard de ceux qui se font en arrière, c'est la même règle que celle des autres pas qui s'y font ainsi, savoir, le même bras, et le même pied.”

## OF THE BUST.

The shoulders must be drawn down, the chest brought forward, and the bosom slightly projected; for this confers beauty on the dancer's attitude. The waist must be held in, and the chest be sustained firmly upon the loins; for no person can ever become an excellent dancer, even if she possesses the qualities essential to perfection in the art, unless she is firm upon the loins. The upper part of the body must be reclined upon the hips, and the latter, as it were, expanded, in order to facilitate the motions of the legs. The whole body, however, must be well drawn up, and especially the head.

By these means, the figure at once assumes a fine form, and that firmness which is necessary to prevent its participating in the movements of the limbs. To dance well, the body must be firm, tranquil, and uninfluenced by the movements of the legs; for if it follows the action of the feet, it is twisted into as many contortions as there are different movements of the feet; the execution is then void of balance, repose, harmony, &c.; and finally it is deprived of dignity and grace, qualities without which the dance can never please.

All, however, that regards the position of the figure, must be done without losing an easy erect position.

The dancer must acquire uprightness by means of a proper balance; never letting the body depart from the perpendicular line that should fall from the pit between the collar-bones, through the ankles. If the dancer moves one leg forwards, this pit naturally goes back out of its perpendicularity on that foot; if backwards, it is thrown before; and thus it changes its place with every variation of position.

In certain attitudes, however, which professional dancers momentarily throw themselves into as they spring from the ground, and also in inclined arabesques, the central line of gravity is necessarily departed from, for an instant. It must incline forwards or backwards, according to the position adopted.

In the motions of the feet, the body must be firm and unshaken, yet perfectly pliant; its motions must be easy and always in accordance with those of the legs; and it must be characterized by a certain *abandon*, without losing the beauty of its position.

For those ladies who are round shouldered, or carry their heads too much forward, it is recom-

mended to walk an hour, or more, every day, with a book balanced on the head, without any assistance from the hands. The lower orders of Egyptian women, we are told, are remarkable for walking majestically and gracefully, chiefly in consequence of their frequently going down to the Nile, to bring up heavy burdens of water upon their heads.

#### OF THE HEAD.

The head, though thrown slightly backward in general, and, though nearly straight in the lateral direction, must never be fixed, but must incline a little to the right or to the left, whether the eyes are cast upwards, downwards, or straight forwards.

The positions of the head, its contrast with the bust, and its oppositions, undoubtedly produce the most striking effect in dancing. The head gives effect to all the attitudes, elegance to all the positions, and life and animation to all the movements of the body. If it be not gracefully managed and tastefully contrasted, every thing is lifeless; and even if the execution be in other respects perfect, it will appear clumsy, mechanical and spiritless, unless the head by its different positions should help to embellish it.

While the head, in some measure counterbalancing the figure, plays on the shoulders; it must incline imperceptibly, by a continued graceful motion, in accordance with the music and the style of the dance.

The face must turn laterally in harmony with the other motions; the look must be neither cast down, fixed, nor wandering, but upon the partner, without appearing scrupulously to follow him; and the expression should be animated, cheerful or gay.

#### OF THE WHOLE FIGURE.

Expression, rapidity, lightness, pliability, ease, harmony, smoothness or softness, elegance, and grace, are essential in a good dancer.

All the movements should be conformable to the slight or modified expression required.

Rapidity is very pleasing; lightness, still more so. The former imparts brilliancy to the performance; the latter confers an aerial appearance that charms the spectator.

Pliability and a graceful *abandon* are still higher qualities in a dancer.

The keeping every part of the body, during its

motions, in harmony with the rest, is a higher quality still.

Smoothness and softness in the execution of the dance, ought especially to be aimed at by ladies. They thus also shew that the exercise is natural to them, and that they have overcome the greatest difficulty, namely, the concealment of art.

One of the highest qualities is to display all the natural elegance that fancy can inspire in the carriage of the body, the action of the limbs, and the assumption of every attitude.

The very highest quality is to diffuse over the whole execution an air of natural gracefulness.

No affectation must intermingle with the dance, but every attitude be natural and elegant.

“There is a vice in dancing,” says Gallini, “against which, pupils cannot be too carefully guarded: it is that of affectation. It is essentially different from that desire of pleasing, which is so natural and so consistent even with the greatest modesty, in this, that it always builds on some falsity, mistaken for a means of pleasing, though nothing can more surely defeat that intention. There is not an axiom more true than that the graces are incompatible with affectation.



They vanish at the first appearance of it; and the curse of affectation is, that it never fails to let itself be seen, and wherever it is seen, it is sure to offend, and to frustrate its own design.

“The simplicity of nature is the great fountain of all the graces; from which they flow spontaneously, when unchecked by affectation, which at once poisons and dries them up.

“Nature does not refuse cultivation, but she will not bear being forced. The great art of the dancing-master is not to give graces, for that is impossible, but to call forth into a nobly modest display those latent ones in his scholars, which may have been buried for want of opportunities or of education, to break forth in their native lustre, or which have been spoiled or perverted, by wrong instruction, or by bad models of imitation.

“But how shall those masters guard a scholar sufficiently against affectation, who are themselves notoriously infected with it? Nay, this is so common to them, that it is even the foundation of a proverbial remark, that ‘no gentleman can be said to dance well who dances like a dancing-master.’ Those false refinements, that finical, affected air, so justly reproached to the generality of teachers, a master should correct in himself,

before he can well give lessons for avoiding them to his pupils. And, in truth, they are but wretched substitutes to the true grounds and principles of the art, in which nothing is more strongly inculcated, than the total neglect of them, and the reliance on the engaging and noble simplicity of nature.

“It is then no paradox to say, that the more deep you are in the art, the less will it stifle nature. On the contrary, it will, in the noble assurance, which a competent skill is sure to bring with it, give to the natural graces a greater freedom and ease of display. Imperfection of theory and practice cramps the faculties; and gives either an unpleasing falteringiness to the air, steps and gestures, or wrong execution.”

#### PECULIAR MANNER.

Ladies must dance in a manner very different from gentlemen. They must delight by *terre-à-terre* movements of the feet, by lithesome and graceful motions, and by a modest and gentle *abandon* in all their attitudes.

The feet of women ought to be raised, from the ground, but very little above the method of the second position.



The manner peculiar to each individual should be in harmony with the style of her beauty.

If the features of a lady breathe gaiety and vivacity, if her shape be pretty, her dancing may be more animated, and she need not be afraid of using a style *almost* brilliant.

If, on the contrary, a lady is of elevated stature and noble appearance, she must dance with calm elegance, or graceful dignity: slow movements will suit the style of her dancing. She must be careful, however, not to degenerate into stiffness, or into a contemptuous and affected negligence, like many dancers who, to give themselves an elegant and majestic air, merely drag themselves along.

Ladies who are neither very tall nor very short, and are endowed with requisite ability, may exert themselves, and may excel in every kind of dance.

#### CONTINUANCE.

Every lady should desist from dancing, the moment she feels any difficulty of breathing; for oppression and overheating render the most beautiful dancer an object of ridicule or of pity for the time.

It is not, however, only this momentary fatigue that should be avoided, but also lasting fatigue. When its gradual approach is felt, dancing should be left off; for it no longer affords either charm or pleasure. The steps and attitudes lose that easy elegance, that natural grace which bestow upon dancers the most enchanting appearance. The dance is nothing without grace: leave off before gracefulness leaves you.

#### GENERAL UTILITY OF DANCING.

Dancing embraces at the same time walking and other movements; but it does not ordinarily enter into our systems of Gymnastics or Callisthenics, because it is taught by particular masters, and with a different intention. The ancients, however, who made all the pleasures of sense subservient to the benefit of the body, made the dance a part of their gymnastic exercises.

All active exercises are more suitable to ladies in proportion as they require less power than lightness and grace. On this account, the dance, beyond doubt, is, of all exercises, the most suitable to females.

Dancing contributes greatly to improve the figure. When habitually practised, it increases

the strength, the suppleness and the agility of the body. The shoulders and arms then fall further back; the limbs become stronger and more supple; the feet turn more outward; and the walk assumes a particular character of firmness and lightness.

Dancing also renders the deportment more easy and agreeable, and the motions more free and graceful. Those, indeed, who learn to dance when very young, acquire an ease of motion that can be gained in no other way; and if a habit of moving gracefully is then acquired, it is never lost. It is owing to habits of contorsion, that professional dancers are seldom remarkable for grace in any of the ordinary movements of life, and that, in the performance of these, they are generally constrained, formal and automatic.

This combination of attitudes and evolutions, which is sustained by the aid of rythm, and during which the sensibilities and muscles are employed in a manner as useful as agreeable, is indeed an unexceptionable exercise for the lower extremities; provided always that the movements are not too protracted nor performed in a style more likely to enervate than fortify the organs.

As in its effect upon the muscles, dancing does not exercise any of them so much as those

of the lower part of the trunk, they generally exhibit an evident increase at the expense of the upper part of the body and arms. This, however, is not unfavorable to female form; and the best proof of this is that this exercise produces, in men who make it their habitual practice, a great similarity in shape to women.

Mr. Shaw observes, that deformity from undue exertion and disproportionate development of muscles, is especially observable in those operadancers who seem to pride themselves on their power of making extraordinary leaps and pirouettes; their legs being almost herculean, while their arms are quite feminine.

In professional dancers, the excess of this exercise causes the pelvis to appear large, by the prodigious development of the surrounding muscles; the neck is thin; the arms meager; the shoulders seem narrow, and contrast strongly with the size of the pelvis, and especially with the enormous prominence of the hips. Dancers present a formation totally different from that of smiths and watermen, in whom the shoulders, chest and arms are developed at the expense of the inferior parts and lower limbs.

For these reasons, young persons, who dance a great deal, should always join with the dance

some other exercise, as that of the Indian sceptres, having for its object almost exclusively the development of the shoulders and arms.

It is further observed, that bad effects on the form of the foot result from overstretching its ligaments; that very few opera-dancers can boast of a good instep off the stage; that when the foot is placed on the ground, the arch of the instep yields to the weight of the body, and allows the concave part of the sole to rest on the same plane with the toes; that when, therefore, these persons walk, they never rise on the toe, nor bend the foot; and that, from their habit of turning the toes very much outwards, they acquire a peculiar mode of walking.

Small bunyons or ganglions also are sometimes found about the ankle-joints of delicate girls, who have over exerted themselves in dancing.

In the Bolero, when danced upon the stage, some of the performers nearly touch the floor with the inner ankle, which is a feat that no person with a fine and strongly formed ankle is capable of.

For such reasons, Camper says, "I am of opinion that dancing should not be taught to a child before seven years of age, unless she be of a very strong constitution, and then I know of no better exercise for the body."

In a physiological point of view, dancing does not differ from ordinary walking, excepting that the extensions and flexions are more quickly repeated. Thus, the commotion produced by this kind of exercise is stronger than those that occur in walking, and their effects on the organs contained in the trunk much more sensible. Some of the functions consequently are soon carried out of their habitual tone : the circulation becomes more rapid, the respiration more frequent, and perspiration more abundant.

To be useful to health, dancing must not be engaged in immediately after a meal, nor be continued whole nights, nor in places confined in proportion to the number of dancers. In these places, there is frequently a great quantity of dust, which, joined to animal exhalations, and carried with the atmospheric air into the lungs, contributes with the slightest cause, the least chill, to create irritation in the parts. These become the more serious, because young people, especially of the female sex, are very careful to conceal the commencement of these affections, lest they interfere with their views of pleasure.

Dancing is an excellent exercise for females, because it powerfully counterbalances the injurious effects of their sedentary occupations. It



is particularly suited to females in whom ennui and inaction have produced habitual indisposition, to those who are of a lymphatic temperament, but more especially to young persons in whom the appearance of the phenomena peculiar to their sex and age is slow, who are subject to irregularities, and even to symptoms of chlorosis. In this case, more confidence may be put in dancing than in the list of formulas that ignorance and quackery send forth. Indeed, this exercise of the dance to which young females resign themselves sometimes with great difficulty, forms, in addition to a tonic regimen and delicate attentions, the most suitable treatment for chlorotic affections.

With regard to their influence upon the nervous system, regular exercises in dancing have acquired great importance. At the approach of puberty, especially, they produce in their way the same effect as arms against the evil passions. Love is clothed in respect; art restrains the impetuosity of passion; and an individual presents himself with the confidence or the modesty of talent. It is thus that the arts conduce to civilization.

By degrees mind assumes still more mastery,

and well placed action and the play of the countenance, become exercises regulated according to social rules. The repressing and moderating the violent movements of the passions, and the decency of manner required by the customs of the world, are excellent means of uniting men together in society.

“The utility of dancing,” says Dr. Paris, “may certainly be deduced from these views, and its propriety sanctioned on just principles; but the lateness\* of the hour at which these recreations commence, and, what is worse, the excessive heat and ill-ventilation of the apartments in which they are usually carried on, must counteract any benefit which might otherwise attend an indulgence in them. If exercise be useful during the period of sanguification, pure air is no less so.

There are, however, several dances that should be abandoned by very delicate women, on account of their causing too violent emotions, or an agitation which produces vertigo and nervous symp-

\* In former times the ball commenced at six, and terminated at eleven; but now it begins at eleven and ends at six.



toms. Dances which require these violent shocks and the forcible employment of the muscles are obviously unsuitable to females, in whose movements we look for elegance instead of strength, and in whom those violent and difficult efforts which we admire at the theatre, would create much more astonishment than delight.

Vertigo is one of the great inconveniences of the Waltz; and the character of this dance, its rapid turnings, the clasping of the dancers, their exciting contact, and the too quick and too long continued succession of lively and agreeable emotions, produce sometimes, in women of a very irritable constitution, syncopes, spasms and other accidents which should induce them to renounce it.

POSTSCRIPT.—Of the Waltz, it should have been said, that there are two principal styles, the German and the French,—the former almost on the flat foot, the latter on the tips of the toes,—the former remarkable for ease and grace, the latter of lighter and stiffer character.

Of the Quadrille, it might have been observed, that, since the abandonment of all steps, the *cavalier seul* in *trenis* is admirably calculated to make a gentleman look perfectly ridiculous.

## GESTURE.

## GENERAL REMARKS.

THIS is, indeed, the chief accessory of the carriage, and one of the greatest importance.

There are persons who flatter themselves that they possess emphatic and expressive gestures, and who weary their unfortunate auditors by the eternal repetition of the most vehement and ridiculous tricks, which they are pleased to designate as gesture.—Frequent extending of the arm, striking the air as if they were sawing, striking the table with the hand, clapping the hands, shaking the head, elevating the shoulders, throwing themselves back, wagging the knees, pulling the fingers, raising and depressing the eyebrows alternately, pulling the skin of the neck, the face, the hands, &c. all these actions, which are chiefly met with amongst very lively persons, are very tiresome and disagreeable.

Gestures produced by feeling, seldom used, not exaggerated, and really graceful, are at the same time the finish and ornament of discourse: they add to the beauty of the figure, and give, if we may so speak, an expressive physiognomy to the carriage.

PRINCIPLE OF ATTITUDE IN THE FINE ARTS;  
APPLICABLE TO GESTURE IN ORATORY,  
TO SCULPTURE, THE HIGHER SPECIES  
OF PAINTING, ETC. AS WELL AS  
TO DANCING.

Let us consider upon what principle these motions and attitudes become most expressive—most perfectly excite ideas, emotions and passions, and answer all the purposes for which they are intended.

The human figure consists of two symmetrical sides, which, as they are opposite to each other in situation, so are they in the actions which they perform. For in walking, we neither advance both arms nor both feet at the same time; the one is uniformly thrown backward, the other forward, and so on alternately. Nor would we, in walking, even carry forward the arm of one side while the foot of the other is advanced, were not this necessary to accelerate the mere act of progression. But in gesture, progression is by no means our object, nor ought we to imitate the mere act of walking.

It is strange, then, that this very error should have been considered as a rule by the most scientific painters.

Sir Joshua Reynolds\* says, "In the artificial management of the figures, it is directed that they shall contrast each other, according to the rules generally given; that if one figure opposes his front to the spectator, the next figure is to have his back turned, and *that the limbs of each individual figure be contrasted; that is, if the right leg be put forward, the right arm is to be drawn backward;*" and he adds, "It is very proper that those rules should be given in the Academy."

It is in the same spirit that Du Fresnoy† says,

In every figur'd group, the judging eye  
 Demands the charms of contrariety;  
 In forms, in attitudes, expects to trace  
 Distinct inflexions, and contrasted grace,  
 Where art diversely leads each changeful line,  
 Opposes, breaks, divides the whole design:  
 Thus, when the rest in front their charms display,  
 Let one, with face averted, turn away;  
 Shoulders oppose to breasts, and *left to right*,  
 With parts that meet, and parts that shun the sight.  
*This rule, in practice uniformly true,*  
*Extends alike to many forms or few.‡*

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\* Eighth Discourse.

† De Arte Graphica.

‡ "Inque figurarum cumulis non omnibus idem,  
 Corporis inflexus, motusque; vel artubus omnes  
 Conversis pariter non connitantur eodem;

From such a principle, great as the authorities may be which support it, I must dissent. These gentlemen probably deceived themselves by the contrasted motion of the leg and arm of the same side in walking. But in expressive attitude, progression is not our object; and such movements would be mere contortion. On the contrary, the human figure, as I have already said, consists of two symmetrical sides, which, as they are opposite to each other in situation, so they ought to be opposed in the actions which they perform.

The contrast which these gentlemen mention, is as incomplete as it is ungraceful. It is not the leg and arm of the same side that are to be contrasted to each other; for that would only be partial contrast: it is, on the contrary, the extremities of opposite sides that are to be opposed; and that, too, in the most perfect manner, so that when the arm of one side is advanced, the arm of the other is to be withdrawn—when the arm of one side is elevated, that of the other is to be

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Sed quædam in diversa trahant contraria membra,  
Transverseque aliis pugnant, et cætera frangunt.  
Pluribus adversis aversam oppone figuram,  
Pectoribusque humeros, et *dextra membra sinistris*,  
*Seu multis constabit opus, paucisve figuris.*”

depressed; nor are the leg and arm of opposite sides by any means to be advanced, or withdrawn together, for that, instead of contrast, would be correspondence, and instead of graceful attitude, would be contorsion.

It was from this mistake of all principle, that Sir Joshua Reynolds was under the necessity of making such exceptions to the particular principle which he alluded to, as to render it no principle at all.

He says "the artless uniformity of the old Gothic painters is far preferable to this false refinement—this ostentatious display of academic art. A greater degree of contrast and variety may be allowed in the picturesque or ornamental style; but we must not forget that they are the natural enemies of simplicity, and consequently of the grand style, and destroy that solemn majesty, that soft repose, which is produced in a great measure by regularity and uniformity." It is indeed strange that he was not led to see that these rules are utterly incorrect and entirely useless.

The simple principle of elegant contrast in attitude and motion is, that while either of the extremities of one side is advanced, both those of the other must be withdrawn, and when either of the



extremities of one side is elevated, the corresponding one of the other must be depressed.

The contrast which takes place according to this principle is more especially between the upper extremities of opposite sides, and between the lower extremities of opposite sides, not between the upper of one and the lower of the other side. For, on the contrary, between the last-mentioned extremities, a species of harmony exists. When the arm of one side is raised, the leg of the other is to be correspondingly elevated; and when the arm of one side is carried before the head, the leg of the opposite side is to be thrown behind its fellow; and although the movement in one is forward, and in the other backward, yet they perfectly correspond, because the greater number of the articulations of the upper extremity have an anterior aspect, and those of the lower a posterior one—the one extremity as naturally bends backward as the other forward, and therefore, though the names of these motions differ, yet they are perfectly suitable to the consentaneous elevation of the opposite arm and leg, and their corresponding extension is perfectly suitable to their consentaneous depression. Thus the consentaneous elevation and inflexion, and the depression and extension of

the opposite arm and leg, afford a principle of harmonic attitude and movement as beautiful as that of contrast already mentioned.

The simple principle, then, of harmony in attitude and motion is that the upper extremity of one side and the lower of the other must be elevated and inflected, and depressed and extended together.

When, on the contrary, the leg and arm of one side are elevated together, the equipoise of the body is lost; one side of the figure seems to be firmly supported, and the other to be, as it were, hanging by it; and in consequence of the leg of the fixed side being straight, and the arm of the same side pendent, the whole of that side seems motionless, and the whole of the other in action; the figure appears to have one half alive and the other dead, or rather one half paralytic and the other in convulsion. The loss of equipoise may be remedied, by twisting the trunk of the body to the side on which the arm is pendent, and of which the leg is straight; but the awkwardness will thereby be increased. There, however, remains no mode of remedying the unequal distribution of motion.

In addition to this, I have only at present to observe, that the sphere of action of the upper



extremity is much greater than that of the lower, and that although the rules of contrast and harmony in attitude, which I have just stated, admit of no exception in their ideal or scientific application, yet that, on account of this greater sphere of action, the upper extremities are, in all the expressions of rapid mental action, or strong emotion and passion, to be proportionally more elevated than the lower. This produces a good effect, because, by throwing its weight upward, it lightens the whole figure, and prepares for the execution of those rapid motions which the passions dictate.

But although these principles are very generally applicable, they are not without exceptions. It is obvious that, to the common acts of life, they are not intended to apply—the mechanic must regulate the motion and attitude of his limbs, not by any theory of ideal beauty, but by the form of the machinery which he must actuate, or of which he may almost be said to form a portion. It is also obvious that, in some of the superior circumstances of life, as in the preaching of St. Paul, alluded to by Sir Joshua Reynolds, a formal attitude is far more correct than the most graceful ideal one, because it is more natural to the person who uses it, and, consequently, more

likely to interest those who are concerned in it.

All this, however, forms no real objection to the general rules just delivered. They are rules which the orator, the sculptor, and the painter ought ever to have in view. It is as proper to the saint in prayer equally to elevate the arms to heaven, as it is to the shoemaker to throw out his elbows in a lateral direction; both of these are the acts of their peculiar employments; both of them are correct and becoming in their situation; but neither of them afford either exception or objection to the principles of ideal elegance and grace.

Whatever authority the rules I have just delivered may seem to stand in need of, I have more than sufficient to establish them. I can produce, in their support, the happiest remains of antiquity. He who examines the Laocoon will not, for an instant, hesitate upon the question. In the Laocoon, one side is advanced, another is withdrawn; one arm is elevated, another is depressed. (*See PLATE XXX.*) From this circumstance, the slightest consideration will show that it derives much of its beauty.

In the Laocoon, the left side is advanced, the right is withdrawn; the right arm and the left



THE LAOCOON



leg are extended; and the left arm and the right leg are bent. As, according to the principles just announced, the contrast is ideally perfect, so is it consummately beautiful.

In short, the most careless observer, once in possession of these principles, will be able to trace to them much of the beauty which the admirable remains of antiquity possess, and to see that some of their occasional defects result from the neglect of these principles.

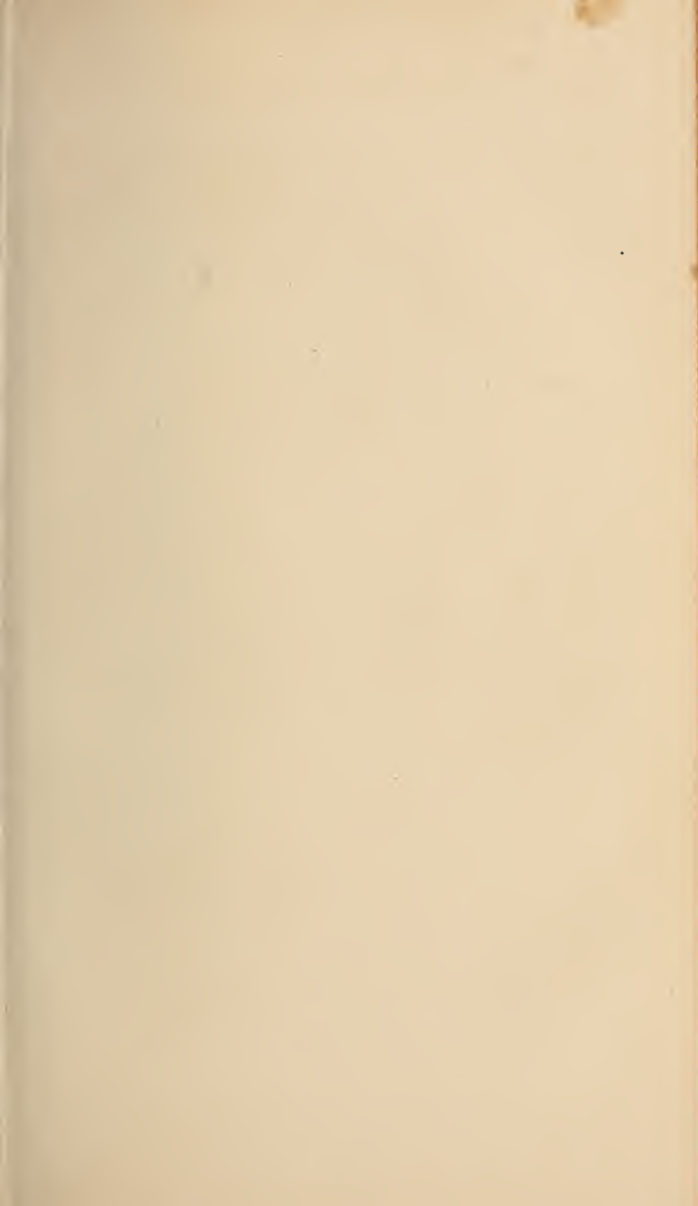
A friend objects that, "in the Laocoon, the attitude is the result of the mere endeavour to remove the head as far as possible from the serpents rising round the limbs, and therefore the leg is extended on one side as far as the muscular powers will permit, and the body is extended in the opposite direction."—But it is enough for the preceding principles, that, while the Grecian sculptor, by means of the attitude, effects the expression here alluded to, that attitude is strikingly conformable to the principles here described: the extremities diagonally placed, accurately correspond, and the action is thereby spread over the figure. To prevent, however, the slightest doubt as to the great sculptor's feeling these principles, the elder son, placed on the left hand, has the

left arm and right leg most extended, and the right arm and left leg most bent; while the younger son, on the right, has the same general direction of the limbs as the father.

I have illustrated the Greek procedure upon these principles, from the group of the Laocoon, because the attitude of every figure is evidently constructed upon them. But the remnants of Greek sculpture afford innumerable examples of the same kind; as in the Apollo Saurotonos, the Borghese Bacchus, the Meleager, the Adonis, &c.

As principles, the Greeks may not indeed have known these, seeing that their writers have not described them, and that they have sometimes deviated from them; but it affords the best argument in their favour, that, without defining them as such, their exquisite taste generally led to their adoption.

The modern Mercury of Giovanni Bologna, to which great beauty cannot be denied, appears to deviate in some respects from these principles; but still the right arm and left leg correspond in their extension, while the left arm and right leg are bent; and, as this gives greater reach to the figure by all the breadth of the chest (and for the purpose of reach we always employ these







means), it was easily associated with the notion of flight, which the sculptor intended.—(See PLATE XXXI, *fig. 1.*)

The same taste led the Greeks to violate this principle, in general, when they wished to express the awkward gesture of a faun or clown. This is admirably exemplified in the figure called the Clapping Faun, and many others, in which the leg and arm of one side are elevated together (See PLATE XXXI, *fig. 2.*), precisely as would in general be done by any country-fellow in attempting to dance.

It is not a little curious that on this subject dancing-masters have espoused the painters' academic principle as their rule.

M. Noverre, speaking of opposition, says that “of all the movements executed in dancing, the opposition or contrast of the arms to the feet is the most natural, and, at the same time, the least attended to. Observe, for instance, a number of persons walking; you will see that *when they place the right foot before, the left arm naturally falls before also*, and is thus in opposition with it.”

This, says M. Blasis, “appears to me a general rule, and from thence it is that skilful dancers have acquired the true manner of carrying their

arms, and forming a constant opposition of them with their feet; that is to say, that *when the left arm is behind, the left leg must be before.*"

"Noverre does not, in my opinion, treat of the opposition with that clearness and exactness which the subject requires: indeed, few writers have done so. The obscurity, therefore, that has existed on this important particular in dancing, has occasioned it to be an object of continual controversy among professional dancers. [No wonder!] When he says that opposition takes place each time that the man or dancer puts one leg forward, he means to point out that *if such foot, so placed before, be the right, the left arm must naturally be carried forward at the same instant, whilst the opposite limbs remain behind.* This opposition gives the dancer a very graceful appearance, as he thereby avoids that uniformity of lines in his person so unbecoming a favorite of Terpsichore."

Not contented with these erroneous assertions, which apply not to expression, but to the mere purpose of progression, M. Blasis proceeds to illustration. "That particular position," he says, which is "technically termed attitude, is the most elegant, but at the same time the most difficult which dancing comprises. It is, in my opinion,

a kind of imitation of the attitude so much admired in the Mercury of J. Bologne." And he refers to a view which is here copied in Plate XXXI, *fig.* 3, and which effectually proves how awkward and ugly such attitude is when not redeemed by the circumstances of the body bending to the opposite side, the great reach, and the purpose of flight so beautifully expressed by Giovanni Bologna.

Some living and fashionable teachers of dancing have gone still further in following the erroneous principles laid down by painters; and as this can introduce only ludicrous attitudes among their pupils, it must here be noticed.

"All the objects," says Sir J. Reynolds, the originator of the erroneous principles now to be noticed, "which are exhibited to our view by nature, upon close examination will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, or imperfection. But it is not every eye that perceives these blemishes: It must be an eye long used to the contemplation and comparison of these forms; and which, by a long habit of observing what any set of objects of the same kind have in common, has

acquired the power of discerning what each wants in particular.

“ Thus it is from a reiterated experience, and a close comparison of the objects in nature, that an artist becomes possessed of the idea of that *central form*, if I may so express it, from which every deviation is deformity.”

Again, “ Every species of the animal as well as the vegetable creation may be said to have a fixed determinate form, towards which Nature is continually inclining, like various lines terminating in the centre; or it may be compared to pendulums vibrating in different directions over one central point; and as they all cross the centre, though only one passes through any other point, so it will be found that perfect beauty is oftener produced by nature than deformity; I do not mean than deformity in general, but than any one kind of deformity. To instance in a particular part of a feature: the line that forms a ridge of the nose is beautiful when it is straight; this then is the *central form*, which is oftener found than either concave, convex, or any other irregular form that shall be proposed. As we are then more accustomed to beauty than deformity, we may conclude that to be the reason why we approve and admire it, as we approve and admire customs and fashions

of dress for no other reason than that we are used to them ; so that though habit and custom cannot be said to be the cause of beauty, it is certainly the cause of our liking it ; and I have no doubt but that if we were more used to deformity than beauty, deformity would then lose the idea now annexed to it, and take that of beauty : as if the whole world should agree that *yes* and *no* should change their meaning ; *yes* would then deny, and *no* would affirm."

And again, " From what has been said, it may be inferred that the works of Nature, if we compare one species with another, are all equally beautiful, and that preference is given from custom or some association of ideas ; and that, in creatures of the same species, *beauty is the medium or centre of all its various forms.*"

Now, this medium or central beauty is altogether without foundation. The beautiful straight line, which, in the Greek head, passes from the forehead to the tip of the nose, is no medium or central beauty, but positively an extreme ; very few so high, and none higher being to be found ! In the same manner, the high ideal forehead and great facial angle of the Greeks is an extreme, of which perhaps not even one instance ever existed in nature.



Instead, then, of beauty being median or central, and dependent on custom, it will generally, if not always, be found to be an extreme, which is rarely if ever seen, but to which nature, in its highest perfection, does not the less obviously tend. Hence it is found chiefly in the dreams of love, and the creations of sculpture and painting.

Such reflections, however, are out of the reach of the performers of *entrechats* and *pirouettes*; and accordingly, the teachers alluded to have their beauty and grace of motion in a medium of flexion and extension. Of one of these teachers—the fabricator, if I mistake not, of this nonsense, as borrowed by dancing, one of the pupils favours me with an account of this medium grace, which I here insert.

“ Mr. ——’s principles I had from himself, and delivered in a manner so quaint that words are utterly unequal to describe them; but I will do my best. They are very easily shown to be absurd.—The shoulder-joint has a motion by which it carries the arm from the side upwards to a horizontal position; the exact medium between that and the perpendicular position is grace: if the principle be good for anything, grace may direct it obliquely upward as well as



downward.\* The joint admits of similar action in a horizontal direction from the position first described to the front of the body, forming a quarter of a circle; the exact medium between the projection to the side and to the front is grace. The arm can be bent at the elbow-joint, so as to form a right angle; it can also be straightened; the exact medium is grace.† The arm admits of supination and pronation; the exact medium between the extremes of each, and the quiescent state is grace. The wrist can be bent upon the arm almost to a right angle, either inwards or outwards, perhaps more accurately forwards or backwards; the exact medium between those actions and the hand kept in a straight line with the arm, is grace. All these medium positions, when combined, produce an action hardly to be described. The arm is raised, and brought for-

\* If there were any systematic method in this medium plan, the horizontal position of the arm should have been regarded as the perfect medium between the direction of the arm perpendicularly downward and perpendicularly upward! The Dancing-Master, however, thinks nature's medium *wrong*, and makes a *right* one of his own!—D. W.

† But from the rectangular position here assumed as an extreme! the forearm can be bent almost into a parallel with the arm; and the acute angle formed between these ought also to be grace!—D. W.

ward to an inclination of  $45^{\circ}$  both from the horizontal and lateral positions; the elbow is bent to a similar angle; and the wrist, after pronation to the same number of degrees, forms a similar angle with the arm. Of course, the antero-posterior, the lateral, and the rotatory motion of the head upon the neck, of the spinal column upon the pelvis, &c. proceed to exactly the same extent; and grace and Mr.——are complete. How this principle is to be applied to the legs of ladies, I never could exactly comprehend. Opera dancers raise the leg from the standing position to a right angle with the body; the exact medium, as in the double action of the shoulder, should be grace. The leg may be straight, or the knee bent to a right angle; the exact medium may be taken and grace assumed only with *one* leg at a time. The rotatory motion of the hip-joint may be exerted to the exact medium, bringing the feet to an angle of  $90^{\circ}$  with each other. But the principle is not always readily applied. I think an artist might draw a graceful figure in defiance of this medium principle; and without a great deal of difficulty, might invent a ludicrous figure, in exact accordance with it."—This is done in PLATE XXXII, *figs.* 1 and 2, in which a few of Mr.——'s rules

1



2



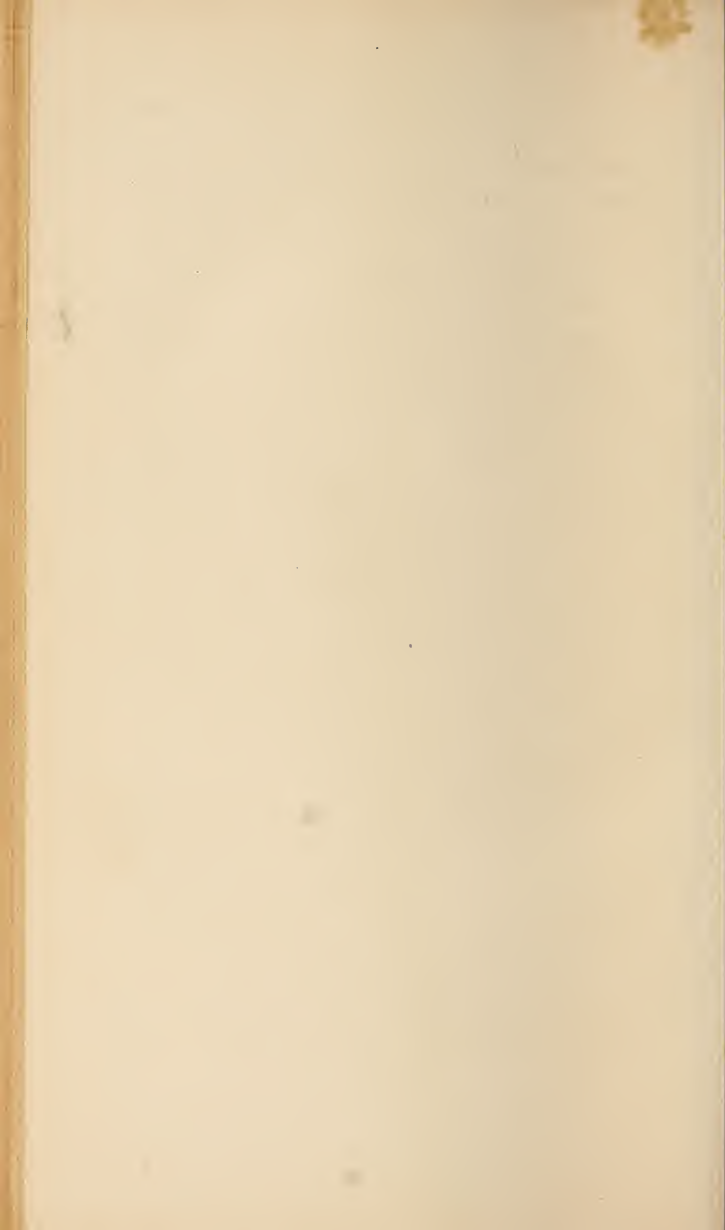
3



4



ATTITUDE — DANCING MASTERS' ATTITUDES.



are scrupulously followed. In *fig. 1*, the half-bent knees and half-open mouth *alone* produce the *graceful* crouch of a boy expecting the rod! In *fig. 2*, a little more complication makes the matter still worse!

It is not a little curious that the Dancing or Clapping Faun, a perfect model of rustic and awkward gesture, owes its rusticity and awkwardness solely to an accurate adoption, except with one leg, of this medium grace!

If these teachers of grace would only make a few drawings or diagrams in strict conformity with their principles—if they would but follow the advice of M. Blasis, who says, “I shall conclude this chapter by recommending to your attention the study of drawing, as almost indispensable to make a perfect dancer: by drawing, you acquire better ideas of symmetry, elegance and *gracefulness*, especially if you pursue the *beau ideal*, which this art possesses;”—if they would do this, we should have the fair means of judging. M. Blasis himself accordingly gives us, in his 11th Plate, the two figures accurately copied in Plate XXXII, *figs. 3* and *4*, as conforming with *his* notions of *grace* and the *beau ideal*. The second of these figures he calls an arabesque backward: but though that curious position may entitle the

man to turn the front of his legs backward, the first figure might have been excused so graceful an effort even with one of his legs. Being, however, in the same plate with the second, M. Blasis was perhaps reluctant that he should be altogether outshone in *grace*, and so he permitted him to twist one of his legs.—There is nothing like drawings to make these things clear!

## PART IV.

### APPLICATION OF EXERCISES TO THE CONDUCT OF LIFE.

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#### DEPORTMENT.

A SUITABLE deportment is a proof of good education, or of a natural sense of propriety : it at once heightens the value of intellectual attainments, and constitutes a finish to beauty. As it is intimately connected with, and in some measure a result of, the preceding exercises, it may without impropriety be noticed here.

Mentioning the point, of education for youth, Herbert of Cherbury says, “ I speak not of this, as if I would have a youth never stand still in company, but only that when he hath occasion to stir, his motions may be comely and graceful ; that he may learn how to come in, and go out of



a room where company is ; how to make curtesies\* handsomely ; how to put off and hold his hat ; all which, and many other things which become men, are taught by the more accurate dancing-masters in France."

Gallini, a man far superior to dancing-masters generally, has written an excellent paper on this subject, which I am sure I shall gratify my readers by quoting at some length. Had a name distinguished in literature been attached to it, it would have been better known, and more valued.

"Of how many captivating graces, says he, is not the deportment susceptible, where a proper care is taken of improving the gifts of nature ? A gay, modest and open countenance ; ease in the various attitudes ; a firm assured gait without heaviness ; light or airy without indecency or precipitation ; a certain flexibility in the limbs ; a muscular agility, for the readily taking all the characters, or making all the movements requisite for expressing a due regard to one's company ; to all these the body of man has from its very infancy so natural a disposition, that there is nothing more than a moderate cultivation needful to accomplish one in them, joined with a little of habit and attention to keep them up.

\* Bows or obeisances, from *cortesia*, civility.

“ When once a habit of easy dignity, with an unaffected air of portliness, has been sufficiently familiarised, it will constantly shew itself in every even the most indifferent gesture or action of the possessor, and only the more so, for his being himself unconscious and insensible of it. Does he come into a room? His air immediately strikes the company in his favour, and gives a prepossessing idea to his advantage. He will then have nothing to do but to keep up the impression he will have made.

“ Should a person even not have been favoured by nature with the happiest of figures, it is still in his power, if not totally to cure that defect, at least greatly to mend it, by the acquisition of such a noble or graceful air, as may give all possible advantage to his appearance and demeanor, and in some measure atone for the injuries of nature.

“ But how great, how cruel an injustice do young gentlemen do to themselves, who, not only advantaged by a distinguished birth, but withal by a most regular figure, lose or, at least, greatly lessen the effect of those advantages by a gross and unpardonable neglect of their manner of deportment. Some you will see with an ignoble slouch; others distorting their neck or body;

others turning their toes inward ; some again with an awkward management of their limbs ; and many with these and other defects all at once, not knowing how to walk, to sit, to stand, or do any one action of life with grace or propriety. Speak to them, they answer either with a booby bashfulness, or worse yet, with a forward indecent pertness. Ask them to sit down, some will just stick themselves on the corner of the chair ; others lean on the back of it, as if glewed to it. If a bow is to be made, it is with scraping, or with shaking the head, or throwing it in your face. If a curtesy, the young untutored lady hangs her head, and makes her obeisance with her eyes fixed on the ground, or pokes out her head, sticking back her arms, like one of the figures in Hogarth's dance. Their gait in walking is conformable to all this ; disagreeable and unsightly.

“ But if such are the disadvantages of neglected improvement in fine and even amiable persons, how much must bad be made still worse, where the natural defect and imperfections of those to whom nature will have been less kind, are left to themselves without care or correction.

“ It is then of great moment to inspire a just idea of this importance of acquiring a distinguished air and deportment, into the earliest youth, at

that season of life, when they seize every lesson with the greatest vivacity, and when every lesson makes the strongest and most durable impression on their tender minds. Then it is that, in the very dawn of their reason, which it is so indispensable a duty, for those who have the care of their education, to watch and to improve, not only in this but in other points, it will be expedient to apply to that innate pride, which by giving to it a proper direction, and by fixing it on great or noble objects, becomes even a virtue.

“Nor can it well be called an exaggeration, or a partiality to my profession, to reckon among the noble objects of education, that of not only putting a youth into the way of giving the utmost value to his personal figure, by the improvement of his air and deportment; but by inculcating to him so useful a truth, as that even an opinion of the elevation of the understanding, is in a great measure regulated by the appearance, or exterior air and carriage of the person. To whom can it be unknown that all that power of gesture, which Demosthenes considered as the principal point in oratory, principally depends on the acquisition of a proper air, and commandingness of aspect, combined with a propriety of gesture

and action ? How justly does La Bruyere observe, that a fool cannot sit down like a man of sense ?

“ It will certainly not give the sense, the knowledge which constitutes the orator, and therefore in that light it can be of no service to a pretender to oratory ; but where sense and knowledge really exist, it will greatly increase his powers and efficacy in the production of them to his audience.

“ And even when persons, either from a natural incapacity, or from want of sufficient study, confine themselves to silence, without pretensions to speak, their defects receive a most friendly and desirable cover from that air of politeness, of propriety of demeanor, which even dignifies silence, and does justice to the motives of it, when they are founded upon a modest consciousness of insufficiency for attempts at oratory ; an insufficiency which not unfrequently goes with an excellent understanding. Nay this very air and demeanor, for the importance of the acquisition of which I am contending, has often made a silence owing to incapacity, suspected of higher motives, and rather of an excess of reserve and discretion, than of a defect of abilities.

“ I have precedently observed, that youth,

from its flexibility, its readiness to receive and retain the habits contracted in that happy age, is the fittest season for instruction of all kinds. And surely while nothing can be a truer axiom than that a good habit is more easily to be contracted than a bad one, must it not be rather a cruel neglect, to lapse that time, that perhaps irretrievable time, without the requisite cultivation and improvement of it? Then it is that nature being the most susceptible of the adventitious perfection of art, may be said to invoke its aid, to form an accomplished total: for nature can only give graces, but it is art that gives grace itself.

“It is then hardly possible to recommend too much the power of this art, to assist youth in forming such a noble and distinguishing air and deportment, as will give them that ever valuable advantage of favorable impressions, at the first sight, a prejudice not easily to be cancelled; and the means to preserve those impressions by a continuance of that winning air and manner which will have at the first made them; an air, that as I have before observed, often renders even silence eloquent; an air that always implies an excellent education, and sometimes supposes a natural elevation of mind, even where it does not always exist; though without it, such an air is rarely



indeed attainable to any degree of perfection. It never fails of raising to all appearance mediocrity many degrees above its real standard of merit. And who does not know the force and importance of appearances?

“ This air always so valuable, and on many occasions of life, of such infinite service to the possessor, can never be the produce of a moment; but, to be effectual, must be habitual. It must have been acquired by instruction, by observation, and especially by keeping the best company, among which it is constantly practised. A person unused to it, would, in vain, try to put it on, for any particular occasion. The novelty of it to him would sit awkward upon him, and the temporary affectation be too gross to pass. It would be instantly seen through, and the stiffness with straining for it, be even ridiculous. The grace of ease can never be acted, it must have stolen into second and better nature in virtue of a habit, contracted not to destroy the first nature, but only to improve and embellish it. Thus the polishing of gold does not injure the colour, but adds lustre to it. A person who has once got this habit of a noble, decent, graceful air, needs be in no fear of losing it, if he takes but the least care to keep it up. The difficulty for him would be not to



shew it in his every action and gesture. He will then be at the happy point of that advantage being as natural to him, as the contrary defect will be to those who shall have neglected to acquire it.

“It will also be the first quality, as being an external one, that will strike the more immediately those who see him. It will be to them precisely what a great mass of light is in a painting, which at the first glance over it commands the eye from attention to the shades of it. Whereas, in the case of an awkward, clumsy, ungenteel air, its disagreeable effect is like that of a distorted limb, or a false attitude, in the painting of a human figure, which strikes alike the connoisseurs, and the ignorant, who judge of nature from nature itself.

“There is then nothing, which regards the personal exterior, that ought to be more guarded against than a bad habit. The unconsciousness of it being, in most people, the reason for their not trying to get rid of it, those can never be the true friends, or the proper directors of youth, who do not make them sensible of their interest in attending to this point. Many, indeed, blinded by partiality, do not see the fault in such as are dear to them, and are consequently the authors

or causes of a neglect they will have often occasion to repent, a prepossessing exterior being one of the master-keys to the human heart.

“Nor is the instruction proper for forming the air or carriage, confined to the limbs and body. The looks of a person make an essential part, as they give life and soul to the whole; they are to the whole what the sun is to a rich landscape of Claude Lorraine, where its effects declare the presence of a luminary beyond the reach of expression in painting. A modest graceful look, with ease in the manner of carriage, irresistibly captivates. Even in the greatest passions, in the greatest sallies of vivacity, that decency of look, that grace of ease, should never abandon us in our actions or speech.

“It is also remarkable, that the habitual tenor of this elegant air, this dignity of port, being once framed, it enforces all that is said, with much more weight than an occasional vehemence of tone or gesture, by fits and starts, which betrays too much of passion not to beget in others prejudice or indisposition; whereas, an elegance of deportment, always supposing education, carries also with it more of the air and authority of reason. In the one, oratory is too theatrical; in the other, it is more in the character of a

statesman, master of his subject and of himself. Thus a great and sublime sentiment, delivered with the flow of ease, and with the grace of gesture, especially without the appearance of any affectation, or consciousness of producing any thing extraordinary, makes a ten times greater impression than when the same sentiment is flung at the head of the hearers, with violent contortions, and straining for a pathos which never comes to those who strain for it, but in a form that oftener produces derision than admiration.

“Neither must that air, the acquisition of which I am recommending, ever appear to be the effect of study; the beauty, the energy of it, is to seem something innate, and not acquired. The whole grace of it vanishes, when it is perceived to be an art. It must have been insensibly melted into the whole frame and behaviour; a natural, not an adscititious advantage.

“But the great and indispensable preliminary to the teaching a good air, must be the cure of such defects as go to the forming a bad one. Even such as are naturally incurable, may, like those bodily disorders which do not admit of a thorough extirpation, be susceptible at least of mitigation and amendment: a low stature, a wry

shape, a prominent back, splay or bandy-legs, which no art can well redress, may still be rendered more tolerable or less disagreeable by accompanying advantages of improvement of the air and manner. The very worst of figures may be presented in less unfavorable lights; a point this, which it is much for their interest to consult: with this further most just and most salutary advertence, that with great superiority to those graces to be acquired by good breeding, the charms of the understanding and the virtue of the heart will ever have a signal influence even over the exterior itself.

“The defects, which with attention and care are absolutely not incurable, are of two kinds, derived from nature, or contracted by habit.

“As to those defects proceeding from nature; as for example, a harsh, sour, lowering countenance, or a proud insolent air, of which the possessor may be perfectly unconscious; the friendly part to him would be to make him, without stiffening him in such an air by offensively remarking it to him, sensible of the disadvantage of it to his own happiness, and to the interest he has in being pleasing to society. If such a countenance, or air, proceeds from a bad heart, or a constitutional depravity of the mind, the

cure will be the more difficult. Otherwise, as upon conviction, the change from bad to good, is an instinctive inclination of nature, it would not be very difficult even to give a new cast to the looks, a new disposition to the air, gait and carriage, by recommending proper models of imitation, by shewing the possibility and means of habitually throwing into the looks a more placid serenity, and into the air and deportment a more modest and engaging manner: when independently of the lessons of art, nothing will have more efficacy than inculcating the necessity of politeness; not that hollow unmeaning common-place politeness, the affectation and disguise from which are so much in vain, since they are presently seen through, or felt, but that genuine and truly amiable politeness of the heart, which gives grace to every gesture, and irresistible charms to every word or action.

“As for the defects merely from bad habits, their cure is precisely like that of other bodily disorders, by contraries: and that not by offering sudden violence to them, but by gentle degrees of eradication.

“Nothing is more frequent than for persons to have contracted some particular hawk of gesture, of holding or managing the hands, of sticking

out the elbows, of, in short, some untoward or ungraceful attitude, grown by use into second nature, and sometimes even by mere dint of mimicry.

“ There are some faults too, of which the cause is so amiable, and, abstracted from them, so pleasing, that they the more require the teacher’s lessons of guarding against them, or of removing them where the habit of them is already contracted; such, for example, as the too common practice of some young ladies, who purely from a natural disposition to cheerfulness and gaiety, and without the least thought of ill-nature, of censoriousness, or designed offence, will, when a stranger comes into a room, clustering and laying their heads together, keep tittering and laughing; which not only distresses the new comer, but gives to themselves an air of levity and underbreeding, which robs them of their greatest graces of delicacy and politeness.

“ In all cases, then, of disagreeable habit, a teacher’s duty is to inculcate strenuously the necessity of getting the better of that recurring propensity, by a sedulous attention to the avoiding it, and by recovering the liberty of nature, to give that graceful ease and flowingness of movements and gesture, which bestow on the



person the greatest advantage of which it is susceptible.

“But as every different scholar requires in some degree different lessons, according to their peculiar turn or dispositions, it is evidently impossible to convey, by writing, such general instructions as would be of use to the public. Practice, personal observation, and the lessons not only of the teachers of this art, but the advice of such parents and guardians of youth as are themselves masters of good breeding and knowledge of the polite world, must be the best means of forming the object of their care and tuition to that desirable point of perfection in especially what relates to the air or port of the person, of which one of our celebrated poets had so high a conception, that he said it might of itself stand for a patrimony:

“*Patrimonio assai grande  
E un costume gentil.*”

We are now naturally led to ask where guidance or models of deportment may be best found.

Good company, says Duclos, “resembles a dispersed republic; the members of it are found in all classes: independent of rank and station, it exists only amongst those who think and feel,



amongst those who possess correct ideas and honourable sentiments.”\*

The richest classes, constantly occupied with the absorbing interest of wealth and ambition, formerly introduced into their magnificent saloons, a grave and almost diplomatic stiffness of manners, of which the solemnity banished nature and freedom. The amusements of the poorest classes, which rather resemble a toil than a recreation, present to the spectator procedures irreconcilable to good taste.

There are, moreover, too many points of resemblance between the manners and education of the richest and poorest classes, to admit of our finding the elements of good society in either of them. The poorest orders are ignorant from want of means of instruction; the richest, from indolence and perpetually increasing incapacity.

It is, besides, not a little curious that, even in the bygone days of ceremonious manners, the richer classes, by whom they were practised, were uniformly taught them by those illiterate

\* “La bonne compagnie ressemble à une république dispersée; on en trouve des membres dans toutes sortes de classes: indépendante de l’état et du rang, elle ne se trouve que parmi ceux qui pensent et qui sentent, qui ont les idées justes et les sentimens honnêtes.”

persons of the poorer classes who almost alone practise the art of dancing-masters.

It is, therefore, to the middle class almost exclusively that we must look for good society; to that class, which, enjoying the *aurea mediocritas* of Horace, has not its ideas contracted by laborious occupations, nor its mental powers annihilated by luxury.

In this class, it is truly observed, society is often full of charm: every one seems, according to the precept of La Bruyère, “anxious both by words and manners to make others pleased with him and with themselves.” There are in it slight differences of character, opinion and interest; but there is no prevailing style, no singular or affected customs. An unperceived interchange of ideas and kind offices there produces a delightful harmony of thoughts and sentiments; and the wish to please inspires those affectionate manners, those obliging expressions, and those sustained attentions, which alone render social unions pleasant and desirable.

Throughout Europe, the different states of society were contained within distinct limits during the last century; each condition had its peculiar character; and affectation of the customs peculiar to each class, or the attempt to imitate

the manners of another class, opened a wide field to the observer. The courtier and the tradesman were men differing in dress, manners, mode of life and language; in some respects, they were scarcely fellow-countrymen. The periods of life were also marked by a particular costume: youth, middle age, and old age had their peculiar part, manners, occupations and pleasures. It was these very distinctions which ensured those ceremonious manners which never exist among persons who live in a state of equality.

Oversight of this truth alone could have led the aristocracy of this country to adopt the exclusive system which has long distinguished them. Those consequently who have had opportunities of knowing them intimately have observed all that was formerly denominated polite manners gradually disappear from among them, and give place, as must ever be the case among equals, to a somewhat more abrupt and coarser familiarity. Hence few models of what was formerly termed polite manners can be found among them. Nor does it seem possible to restore the condition of society in which these formerly flourished; the spell has been broken; and fancy fairs, fêtes *al fresco*, &c. have been resorted to in vain.

In these days, the middle class is more enlarged and powerful; marriages and want of money (the punishment of unfeeling taxation and profuse expenditure) have brought all classes nearer to each other; position in society depends somewhat more upon merit; and the courtier has lost his power.

In this, there is certainly one advantage. Politeness has ceased to consist of those arbitrary forms which any one class could inflict upon the rest; and natural politeness, which is as invariable as those principles of human nature out of which it arises, has taken their place.

Natural politeness is particularly agreeable; there is nothing stiff or constrained in it; and it has all the charm of good nature. The arbitrary politeness of affected people is ceremonious, exaggerated and troublesome. From this, we are for ever rescued by the great change which has taken place in society, as well as from those ridiculous or contemptible secrets of politeness which were known only to the initiated, and of which I will now give a specimen from a French writer who does not yet see that such things are mere *provincialities* (for so they must be called in relation to the great theatre of the world)—trifles now felt to be beneath contempt—imper-

tinences which are banished for ever.—But, to the specimen.

“All the intellect in the world (says this writer) will not form a substitute for the knowledge of those *delicate manners* in society which are established by CUSTOM. Men of intellect, and even of genius, have often conducted themselves in society like ill-bred children: one example will suffice as proof of this.

“The Abbé Cosson, professor of belles lettres at the College Mazarin, a perfect paragon in the art of teaching, overflowing with Latin, Greek and literature, thought himself a fountain of science; he imagined it impossible that a man familiar with Persius and Horace could commit any breach of established rules, especially at table: but he was not long suffered to remain in this pleasing state of ignorance. One day he had been dining at Versailles with the Abbé Radonvillers, in company with several courtiers, blue ribbons, and marshals of France. He was afterwards boasting of having displayed a rare knowledge of etiquette and established forms. The Abbe Delille, who was present, offered to wager that he had committed a hundred incongruities. ‘Impossible (said the Abbé Cosson); I did as all the rest did.’—‘What presumption!



(replied Delille); I will show you that you did nothing like anybody else. We will confine ourselves to the dinner: first of all, what did you do with your napkin on taking your seat at the table?—‘What did I do with my napkin! what everybody else did: I opened it, spread it on my breast, and fastened it by one corner to my button-hole.’—‘Alas! my good fellow, you were the only one that did so, gentlemen do not make a display of the napkin; they leave it upon their knees. And pray how did you eat your soup?’—‘As every one else did, I believe. I took my spoon in one hand, and my fork in the other.’—‘A fork! good God, nobody eats soup with a fork;—but proceed. What did you take after soup?’—‘A new-laid egg.’—‘And what did you do with the shell?’—‘What every one else did; I left it for the servant that waited.’—‘Without breaking it?’—‘Yes.’—‘My poor friend, no one eats an egg without breaking the shell. And after your egg?’—‘I asked for some bouilli.’—‘Bouilli! nobody makes use of such an expression; people ask for beef. And then?’—‘I asked the abbé Radonvillers to send me a portion of a very fine fowl.’—‘A fine fowl! unfortunate man! people ask for a pullet, a capon, or a chicken; the word fowl is never heard but in the servants’ hall. But

you have not told me how you asked for drink. —‘ Like the rest of the company; I asked for Bourdeaux and Champagne, of those who were near the decanters.’—‘ Recollect then, that people ask for Bourdeaux wine, and Champagne wine. But tell me, how did you eat your bread?’—‘ Of course as every one else did; I cut it with my knife.’—‘ Dreadful! people break their bread; they do not cut it. But to proceed; you took coffee?’—‘ Yes, like the rest. It was very hot, and I poured it out in small quantities from the cup into the saucer.’—‘ Well, my good fellow, you certainly were singular in that respect; people drink coffee from a cup; no one ever thinks of pouring it into a saucer. You see, my dear Cosson, you have not said a word, or made a single movement, without a violation of the established custom.’ The good professor was thunderstruck. He found out that Latin and Greek are not sufficient, and that a man of the world must obtain other acquirements, which, if not so important, are not less useful.”\*

Now, COMMON SENSE, not CUSTOM, would point

\* “ Tout l’esprit du monde ne saurait suppléer à la connaissance des délicates théories consacrées par l’usage. Des hommes pleins de talens, de génie même, se sont



out to a docile man in any country the impropriety of spreading a napkin over his person at dinner, because it is a declaration of dirtiness to be committed by him, and to be contemplated by the rest of the company;—and so of eating soup with a fork, of cutting the bread before him instead of breaking it, and of pouring coffee or tea into a saucer. But whether he break an egg-shell or leave it entire, whether he ask for boiled meat

souvent conduits dans le monde comme des enfans mal élevés: un seul exemple suffira pour en donner la preuve.

“ L’abbé Cosson, professeur de belles-lettres au collège de Mazarin, consommé dans l’art de l’enseignement, saturé de Latin, de Grec et de littérature, se croyait un puits de science; il imaginait qu’un homme familier avec Perse et Horace ne pouvait faire de bálourdise, à table surtout: il dut bien revenir de ce ridicule préjugé. Un jour il avait dîné à Versailles chez l’abbé de Radonvillers, en compagnie de gens de cour, de cordons-bleus, de maréchaux de France. Il se vantait d’avoir déployé une rare connaissance de l’étiquette des usages reçus. L’abbé Delille, présent à ce discours, paria qu’il avait fait cent incongruités. ‘ Comment donc! s’écria l’abbé Cosson; j’ai fait comme tout le monde. —Quille présomption! reprit Delille; vous allez voir que vous n’avez rien fait comme personne. Mais ne parlons que du dîner. D’abord, que fîtes-vous de votre serviette en vous mettant à table?—De ma serviette? je fis comme tout le monde: je la déployai, je l’étendis sur moi, et l’attachai par un coin à ma boutonnière.—Eh bien! mon

or beef, for fowl or pullet, for Bordeaux or Bordeaux wine, are customs which deserve a moment's consideration only from an imbecile. *These things are the little contrivances of cunning idiots, a numerous class, who, lacking all real knowledge, think thus to distinguish themselves; they differ in every province or parish; and a man of the smallest intellect would rather be disgraced than honoured by knowing them.*

The same failure to appreciate mere arbitrary customs, which varies infinitely in every place

cher, vous êtes le seul qui ayez fait cela. On n'étale pas sa serviette, on se contente de la mettre sur ses genoux. Et comment fîtes-vous pour manger la soupe?—Comme tout le monde, je pense. Je pris ma cuiller d'une main et ma fourchette de l'autre...Votre fourchette, bon Dieu! personne ne prend de fourchette pour manger la soupe. Mais poursuivons. Après votre soupe, que mangeâtes-vous?—Un œuf frais.—Et que fîtes-vous de la coquille?—Comme tout le monde, je la laissai au laquais qui me servait.—Sans la casser?—Sans la casser?—Eh bien! mon cher, on ne mange jamais un œuf sans briser la coquille. Et après votre œuf?—Je demandai du *bouilli*.—Du *bouilli*! personne ne se sert de cette expression; on demande du bœuf. Et ensuite?...—Je priai l'abbé de Radonvillers de m'envoyer d'une très-belle volaille.—Malheureux! de la volaille! on demande du poulet! du chapon, de la poularde; on ne parle de la volaille qu'à la basse-cour. Mais vous ne me dites rien de votre manière de demander à boire.—J'ai, comme tout le monde, demandé du *Bordeaux*,

and at every time, which is not worth knowing and cannot possibly be known beyond a certain locality, and utter ignorance of which can therefore be of no discredit, has sometimes misled English as well as French writers to publish such contemptible nonsense. "Nothing," says one, "indicates a well-bred man more than a proper mode of eating his dinner. A man may pass muster by *dressing well*, and may sustain himself tolerably in *conversation*; but, if he be not perfectly 'au fait,' *dinner* will betray him."

Could not such men have seen that this won-

du *Champagne*, aux personnes qui en avaient devant elles.—Sachez qu'on demande du vin de *Champagne*, du vin de *Bordeaux*. Mais dites-moi quelque chose de la manière dont vous mangeûtes votre pain.—Certainement à la manière de tout le monde : je le coupai proprement avec mon couteau... —Ah ! l'on rompt son pain, on ne le coupe pas. Avançons : le café, vous le prêtez ?—Oh ! pour le coup, comme tout le monde. Il était brûlant, je le versai par petites parties de ma tasse dans ma soucoupe.—Et bien ! vous fîtes comme ne fit certainement personne. Tout le monde boit son café dans sa tasse, on ne le verse jamais dans la soucoupe. Vous voyez, mon cher *Cosson*, que vous n'avez pas dit un mot, pas fait un mouvement qui ne fût contre l'usage.' Le brave professeur resta confondu. Il comprit que le *Latin* et le *Grec* ne suffisent pas, et que l'homme du monde doit encore rechercher d'autres connaissances qui, pour être moins sévères, ne sont pas moins utiles."

derful difficulty, which they so sillily admire, would be nothing even to the most arrant fool who had witnessed it three times; while its trifling must be as unknown as contemptible to the wisest person who lived in any different society!

A dignified and graceful deportment, equally removed from frivolity and affectation, appears at first so simple, easy and natural, that it seems impertinent to lay down rules for it. The manners and style, moreover, of good society can never be acquired from books. There are, however, a few rules (subject to many exceptions and variations, without the slightest discredit either to nations or individuals, except from the cunning idiots described above), which may be termed its more material conditions. It then remains for every one, by moral disposition and by natural grace, to supply the last finish.

As preliminary to address, I might speak of dress; but the revolution which is taking place in this respect is so satisfactory, that no assistance of mine is required. All extremes of fashion are adopted only by wretched pretenders who can attract notice in no other way; considerations of fitness, in lieu of fashion, extensively regulate the dress of all intelligent and superior persons; costume among such persons is distinguished by

richness, cleanliness, and perfect adaptation to form, features, and complexion, but is as unostentatious as possible; and jewellery is left to Jews and vulgar pretenders. Incongruities of dress, indeed, are carefully avoided; and, among ladies, the morning, the ordinary, the promenade, the carriage, and the ball dress, are as distinct as those of spring, summer, and winter: but order and propriety require this. I need not, however, dwell on a subject on which we have now a complete code in the work of MRS. A. WALKER, published by Hurst, of St. Paul's Church Yard, on the PRESERVATION AND IMPROVEMENT OF FEMALE BEAUTY, a work which no lady can be without.

As to visits, common sense tells us that if a friend return from a far journey, or after a long absence, we should pay the first and earliest attention, consistent with the proprieties.

In ordinary cases, visits are not paid before one o'clock, nor after three; as earlier visits are intrusions on the toilet or domestic affairs, and later ones interfere with the promenade. Neither are these morning visits ever to be of such duration as to interfere with other engagements of the party visited.—Of course, no lady takes with



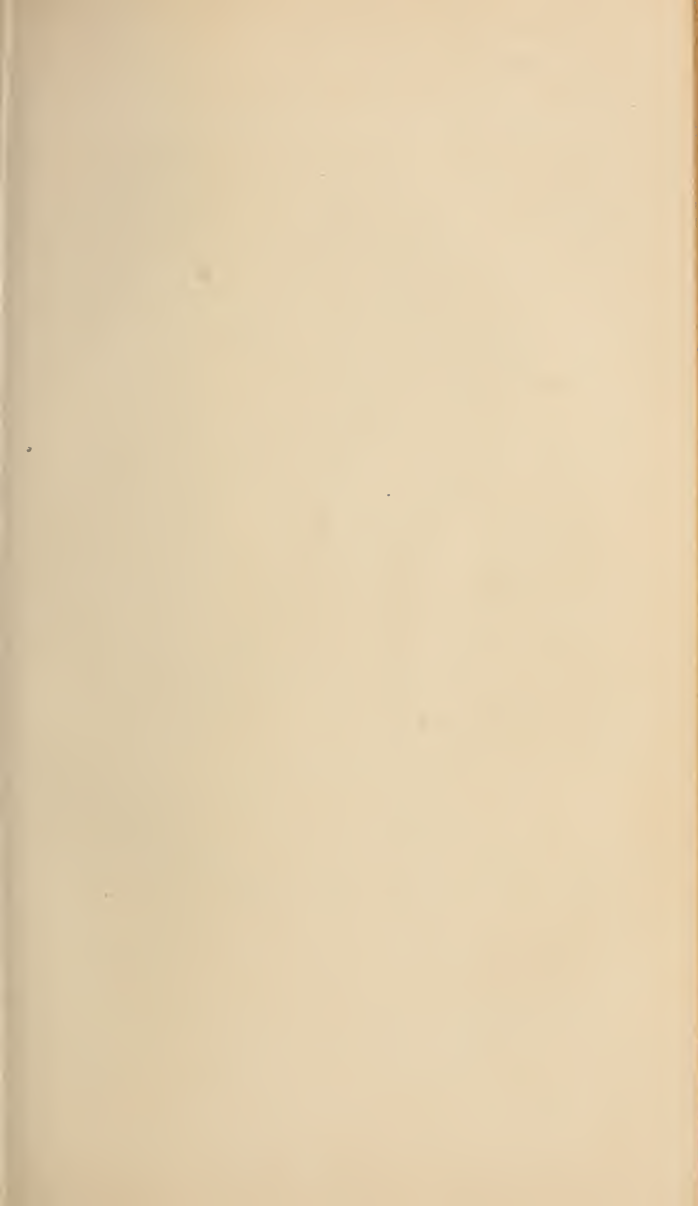
her any friend uninvited; though in favour of near relatives, great intimacy permits an exception.

We must punctually return visits paid to us, unless we desire to avoid the society of those who have visited us. In such returns, it is often sufficient to leave a card at the house.

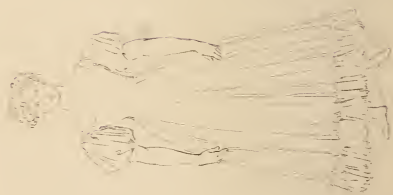
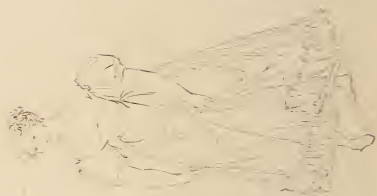
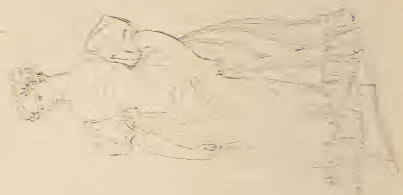
In a visit of ceremony during winter, ladies properly quit their cloak in an antichamber, however splendid it may be. The bonnet and shawl, in a similar case, they as properly retain; and indeed, except when visiting an intimate friend, it is evident that they should not take these off, unless at the express invitation of the lady visited, or after requesting permission.

Where suitable accommodation exists, the lady visiting is duly announced; and, in any case, it is evident that to enter a room without being in some way announced, is barbarous. If there is no one to introduce a lady, she knocks gently, and waits a few seconds before opening the door, unless told to walk in. She may thus frequently avoid embarrassing situations.

There are various modes of saluting; and, in accordance with the relation of the parties, the salutation will naturally be polite, respectful, warm, affectionate, or familiar.







The curtsey,\* to ensure ease, dignity, and grace in the inevitably complex motions of the limbs, is performed as follows:—When walking, the lady stops so that the body rests upon the advanced limb.—Then bringing the foot behind from the fourth position, successively into the third and the second, (*See PLATE XXXIII, fig. 1*), she shifts the weight of the body upon it. Lastly, bringing the foot extended laterally into the third position behind, she passes it into the fourth behind†, inclines the body slightly forward, and gently bends the knees, (*See PLATE XXXIII, fig. 2.*) In rising, the weight of the body is shifted to the foot which is behind, (*See PLATE XXXIII, fig. 3*); and, in walking, the first step is made with the foot which is before.

A slighter form of the curtsey, more applicable to passing onward after it is made, is performed while walking, by gliding forwards the foot of the side next to the person to be curtseyed to, a little previous to the moment of passing, throwing the weight upon it, turning the head as the person passes, inclining the head and body, and

\* A slight lowering of the person, as a mark of respect, seems natural enough, and is observed among most nations.

† Or carrying it at once, by a semicircular movement, into the fourth position behind, without bringing it previously into the third.

bending the knees (*See* PLATE XXXIV, *fig.* 1), and then throwing, in the rise, the weight on the foot behind, and continuing the walk by means of the foot which is advanced.

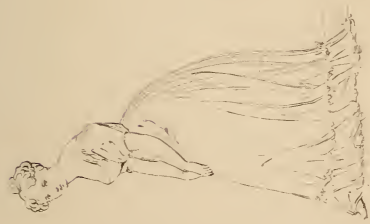
A still lighter and gayer form is to make, at the moment of passing, a slight hop on the foot furthest from the person curtsied to, as the nearer one passes forward (*See* PLATE XXXIV, *fig.* 2), then, keeping straight the nearer or advanced limb, which principally supports the weight, and turning the head as the person passes, to incline the body from the hips forward, and toward that person, without bending the knees, and continuing the walk from the foot which is behind.

In entering a room where there are a number of persons, a lady advances a few steps, and glancing round the room, naturally salutes them all at once with a more or less formal curtsy, and addresses herself especially to the lady of the house. This being done, she is, if necessary, introduced to individuals.

“In making introductions,” says *Αγωγός*, the author of *Hints on Etiquette*,\* “take care to

\* This is, in most respects, an excellent little tract; and it is because such is the case, and because I shall have occasion to quote it favourably, that I must also quote it with suitable reply, where I think it might mislead.

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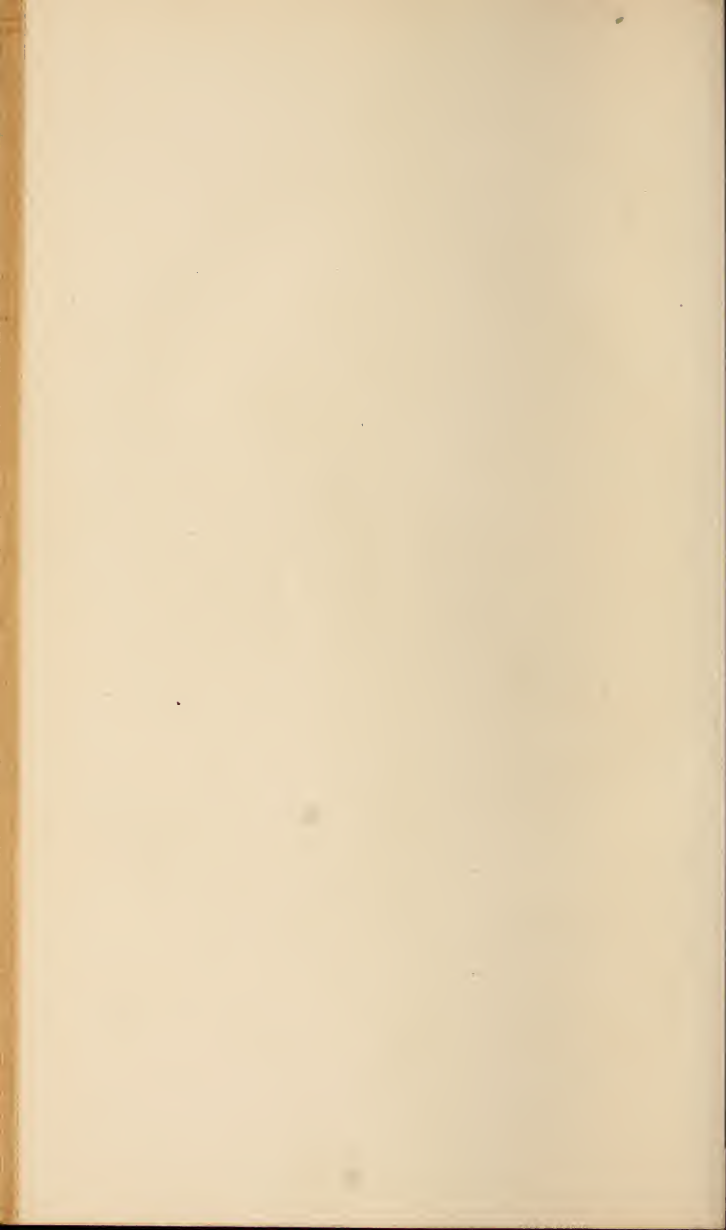


2



3





present the person of the lower rank to him of the higher; that is, the commoner should be presented to the peer, not the peer to the commoner; Dr. A. to Lord B., not Lord B. to Dr. A."

This was anciently the practice, but it has long been abandoned in enlightened circles; because the distinctions of rank on which it is founded, are often altogether wanting; because these distinctions are frequently absurd, for who would have dared to introduce as inferiors Mr. Pitt, or Sir Walter Scott, or Lord Byron to any paltry and little known person of higher title? and because such distinctions are always invidious and offensive, especially when their tendency is more to honour an hereditary idiot, than a person of illustrious talent or of extraordinary virtue.

In modern times, in the introduction of a person entering a room, that person is naturally first named, and next the person, or in succession the persons, to whom the introduction is made; and the curtesy is reciprocal. In an accidental meeting, when introductions seem proper, it is similarly the new comer who is first named to the larger party, and then, if necessary, each of the latter in succession. All the difficulty, absurdity, and offence of the antiquated method is thus happily avoided.

It is scarcely necessary to say, that when one lady and gentleman are concerned, the gentleman must be presented to the lady, not the lady to the gentleman.

In another point as to introductions, I feel myself called upon to dissent from the author of "Hints on Etiquette." This is not, like the last, an antiquated error on his part; but it would sanction formality, coldness and suspicion in the best society, and ought not therefore to exist.

"Never introduce people to each other," he says, "without a previous understanding that it will be agreeable to both. There are many reasons why people ought never to be introduced to the acquaintance of each other, without the consent of each party previously obtained. A man may suit the taste, and be agreeable enough to *one*, without being equally so to the *rest* of his friends—nay, as it often happens, decidedly unpleasing; a stupid person may be delighted with the society of a man of learning or talent, to whom in return such an acquaintance may prove an annoyance and a clog, as one incapable of offering an interchange of thought, or an idea worth listening to."

Now, it is evident that "stupid people, incapable of offering an interchange of thought,



or an idea worth listening to," should not be suffered to enter the same apartment with "men of learning and talent." To permit this, is, indeed, to furnish "an annoyance and a clog" to the latter: but, on the other hand, the host acts with gross injustice to the "stupid people" whom he is pleased to countenance, if, by refusing to name them to others, &c., he treats them with formality, coldness, and suspicion.

The error now pointed out, evidently arises from the author of "Hints" attaching far too much importance to such introductions. The presence of these people in the same apartment, is a pledge already given on the part of the host, that none of them in character and conduct is disgraceful to his company, and the reciprocally naming them, merely sets each at ease in the converse that must ensue with the rest.

This error generates a second. The writer says "It is, however, understood in society, that a person having been properly introduced to you, has some claim on your good offices in future! you cannot therefore slight him without good reason!! and the chance of being called to an account for it" !!!—If such a statement were true, certainly he who, by introducing one person to

another, should subject both to such a hazard, ought himself to be "called to account" for it! The doctrine is perfectly monstrous.

These errors are the more surprising, seeing that the same writer, in what he says elsewhere, unconsciously distinguishes between "introductions," which merely give persons the means of addressing each other in conversation without being objects of suspicion, and the absolute "making of acquaintance;" for he justly says "If you should find an agreeable person in private society, who seems desirous of making your acquaintance, there cannot be an objection to your meeting his advances half-way, although the ceremony of an introduction may not have taken place; his presence in your friend's house being a sufficient guarantee for his respectability, as, of course, if he were an improper person he would not be there."

Now if, as here said, "presence in a friend's house is a sufficient guarantee for respectability," why is the "respectable" man not to be named, but to be left an object of suspicion? This is just as absurd as it is to say, that because a man has been named and is no object of suspicion, he has therefore a right to call to account those who think he has no particular "claim on their good

offices in future.' In short, the person who is not introduced in any society, ought to leave that society instantly: it is the most natural and correct indication that he should do so; and also, if he came by invitation, that he should, as *Αγωγός* phrases it, "call to account" whoever invited him.

This leads to the next point to be noticed, namely, that when one uninvited and unexpectedly enters a society, introduction is not called for; and in that case the uninvited individual, if a person of proper feeling, will withdraw. So also when one enters and another is leaving a room, introduction is not called for. And this likewise is the case, when, in walking with one friend, a second one is merely spoken to in passing.

Having shown these to be errors, because the very worth of the little work referred to might mislead its readers, I quote with entire approbation the author's statement as to letters of introduction. "If," he says, "you have letters of introduction from one friend to another, do *not take them*, but *send them*, with your card of address. If he be a *gentleman*, he will return your visit as soon as possible; at any rate it will give him an option.

"If a gentleman be the bearer of an 'introduc-

tion' to *you*, leave a card with him without fail. You are not obliged to *invite* him, as *that* is a matter of choice. For the same reasons, a letter should never remain unanswered a moment longer than is absolutely unavoidable."

When a person—and, as I write for ladies, I may say, when a lady entering a room has thus been introduced, a vacant chair, not one which has just been occupied, is set for her by a servant in attendance, by the host or hostess, or by the politest person who is near her.

In sitting, the position of the LIMBS has considerable influence on the beauty of the figure.

The knees are generally left one by the other, scarcely separated. Though they should not be turned in, it is highly improper to turn them out in too marked a manner. It is scarcely necessary to say, that to cross them one over the other, and to embrace them with the hands joined, is deemed vulgar.

To stretch out the legs while sitting, announces conceit and pride; and to bend them up, gives a timid and frightened air.

When a lady is sitting, she generally keeps the feet but little apart, or even crossed one over the other, the right perhaps over the left, reclining on the toe and side, which certainly does not give

to the foot the appearance of being less small and elegant. She in general also lowers the gown and covers the heel, so as to show little of the foot.

The position of the ARMS requires attention.

The general positions of the arms are about the level of the waist, never hanging down or being quite stiff, but being gently bent, the elbow a little raised, the fingers not stretched out stiffly, but also a little bent, and partially separated, or the hands half crossed one over the other, or placed in each other, &c. But every one will vary all these positions from time to time, as stiffness destroys all elegance and grace.

Several positions of the arms are vulgar: amongst others, the custom of spreading the hands separated upon the knees; that of leaning forward and placing the arms upon the thighs; and that of crossing them so as to place the elbow in the opposite hands. That of throwing them back too much, and keeping them close to the side, which is termed grasshopper-fashion, because the arms thus trussed bear no little resemblance to the elytra of the large green grasshopper when in a state of repose, is a mark of affectation, and is generally connected with prudery and conceit.

As to the BODY, the shoulders and chest are

kept in position at the same time, but not at the expense of each other. This is effected by straightening the back naturally, and keeping the neck in a good position.

The movements of the body, such as quarter-turns and half-turns, should be as natural and as easy as the involuntary motion of the eyelids. A lady who turns stiffly, or, as they vulgarly say, all of a piece, is like the automaton which moves only by a spring.

The position of the NECK is of importance, as, from its intermediate place, it influences both the figure and the face. The neck inclining forward makes the back round, makes the chin pointed, and gives the whole figure an appearance of embarrassment. Leaning backwards, it swells in front, throws back the head in a ridiculous manner, and fatigues the sight by its constrained attitude. Quite straight, it wants elegance. It is, therefore, generally inclined a little to one side, by a gentle and almost imperceptible movement, which gives it a softer character, and a more feminine expression ; but it is thus apt to acquire the character of affectation.

Grace and ease of attitude greatly increase the beauty of all parts of the body ; whilst



awkwardness and stiffness so diminish it as to destroy its value; and affectation, pretension, or negligence render it offensive.

The HEAD thrown back, gives an expression of pride and haughtiness; and, stooping forward, it looks awkward. Nothing gives a more dignified air to the person than the head finely placed, and turning gracefully with every natural occasion for turning it, and, especially, without affectation.

The expression of the FACE should be under control in all cases. Attention, astonishment, surprise, joy and admiration, carried to an excess, are as unpleasant as great egotism, sorrow, fear, or insolence. The play of the countenance should be very marked on the stage to give force to the dialogue, and interest to the scene represented; but this should not be the case in society, where we should always preserve a certain dignified respect for ourselves and for the company.

Gallini recommends ladies "ever to have an expression of that sort of gaiety and cheerfulness in the countenance, which will give it an amiable and even a noble frankness. There may be a sprightly openness in the face without the least tincture of any indecent air of levity; as there may be a captivating modesty, without any of that



bashfulness which arises either from low breeding, wrong breeding, or no breeding at all."

In relation to CONVERSATION, as most people go into society in the evening to relieve themselves from the pursuits of the morning, it is in bad taste to talk to any one upon the subject of his daily occupation. Thus we do not talk politics with an editor, medicine with a doctor, or law with a barrister.

It is necessary, if we go into society, to keep up a knowledge of what is going forward in the world; for, without this, conversation is impossible.

The conversation and even the tone of the voice should be always in accordance with the circumstances under which the visit is paid.

In all mixed companies, it is wise to avoid remarks condemnatory of classes and professions, doctors, lawyers, or clergymen; and it is prudent to learn enough of the immediate connexions of persons present, to avoid giving pain.

Scandal was formerly the disgrace of English society: it is now felt to be base and detestable. Even satire, sneering, and mimicry, are most unladylike qualifications.

Very animated conversation, a loud voice, *immoderate* laughter, and everything which greatly disturbs the repose and harmony of the

features, disturbs propriety and deteriorates beauty.

The author of Hints on Etiquette very properly says, "In speaking to ladies of title, do not say, 'my lady;' it being only proper for servants and tradespeople so to do.

"We hear much of the courtesy, urbanity, and condescension of the aristocracy; and those who, in all humility, bow down, will experience it; but woe to the unfortunate wight who *respects himself*, who dares to assert his own opinions in contradiction to theirs! For an *inferior* in rank to be *superior* in intellect, abases them, and they *will dislike him* for it accordingly."

In relation to the management of DRESS in society, it may be observed that if the fire incommodes, a lady may, without impropriety, hold at a distance from the face a handkerchief or reticule; but it would be ridiculous to endeavour to protect clothes from the action of the fire by raising them up, doubling them back, or spreading a handkerchief over the dress.

It is also vulgar to be conspicuously careful of things which have been taken off, and impolite to manifest regret for any accident that may have befallen dress, such as spots, rents, burns. Good manners require that ladies should pay no

attention to these, because that would give useless pain to others, and should hasten to turn the conversation to some other subject, thanking the mistress of the house for the anxiety she may manifest upon the subject.

Every one has often seen stiff country ladies in full dress fold up their shawl square, put down the bonnet with care, take it up again, and replace it so as to be assured that no contact can rumple the trimming. Every one has seen them at table spread out and then double back their gown, spread out the napkin with conspicuous care, and recommend to the servants to be careful in serving. Every one has seen them, with troubled look, following the plate which passes over their shoulders, push back the chair when their neighbour is going to carve, and redouble their anxiety when the champagne froths up close by them.

These spectacles occasionally occur : they make us laugh, and speedily turn from them to fix our eyes with pleasure upon those amiable persons who, though perfectly neat or completely elegant, forget their dress, and exhibit an ease and bearing of the highest character. Between such models, the choice cannot be a matter of hesitation.

When the occasion of meeting is a dinner,

none but persons divested alike of common sense and common decency exceed the appointed hour.

I regret that on this subject I must notice some antiquated regulations repeated by the writer of Hints on Etiquette.

“When the members of the party,” he says, “have all assembled in the drawing-room, the master or mistress of the house will point out which lady you are to take into the dining-room, according to some real or fancied standard of precedence, rank (if there be rank), age, or general importance; that is, the married before the single, &c. &c.; or they will show their tact, by making those companions who are most likely to be agreeable to each other. . . The lady of the house will, of course, take the head of the table, and the gentleman of the highest rank will sit at her *right* hand; the gentleman next in rank will be placed on the *left* of the hostess; so that she may be supported by the two persons of the most consideration (who will assist her to carve). —The gentleman of the house takes the bottom of the table; and on each side of *him* must be placed *the two ladies highest in rank.*”

Now, here we have again the same distinctions which I already stated to be often altogether

wanting, to be frequently absurd, and to be always invidious and offensive. Here the writer acknowledges that these absurdities and offences are to be committed, forsooth, "according to some real or *fancied* standard of precedence!" Nothing assuredly can be more childish, stupid and contemptible. With some feeling of this, which I therefore leave for the present, the writer presents an alternative—"the master or mistress of the house will show their tact, by making those companions who are most likely to be agreeable to each other." But the writer has acknowledged that "the respectability of the parties is guaranteed:" now, does not he think that these respectable people will more easily discover who are agreeable to themselves than the master and mistress of the house can?

It is owing to such vain, vexatious and offensive attempts as these to flatter aristocratic feelings, that a French writer accuses the English of "*the base sycophancy of insulting age the most venerable, and genius the most admirable, by giving precedence at table to titled idiotcy,*" &c. &c. Happily he is wrong: this was indeed once found here, as it now is in Germany; but the liberal and benevolent spirit of the age has

banished such stupidities, and they are now chiefly to be seen among the cunning idiots mentioned above, or among vulgar upstarts, where their practice is the object of scarcely restrained laughter to every enlightened visitor.

Indeed, that the author of the Hints has suffered this to pass only from want of due advertence and consideration, is evident from the sentiments he has elsewhere so well expressed. He says, "The essential part of good breeding is more in the avoidance of whatever may be disagreeable to others, than an accurate observance of the customs of good society;" and elsewhere, "*Remember that all your guests are equal for the time being, and have a similar claim to your courtesies: nay, if there be a difference shown, those of the lesser rank require a little more attention than the rest, that they may not be made to feel their inferiority.*"

In France, where these offensive absurdities are never committed, in the case of a dinner-party, when dinner is announced, the mistress or the master of the house gets up, invites the company to follow to the dining-room, and sets them the example by passing out first. It is evident that the custom, which *Αγῳγός* calls the present one, "for the lady of the house to be the *last*, and to



*follow* her guests into the dining-room," is equally nonsensical and inconvenient.

In this case, then, no one rises before the mistress or master of the house, and every gentleman offers his arm to a lady. If it is necessary only to pass from one room to another, the gentleman gives his right arm to the lady; but if it is necessary to ascend or descend stairs, he gives the lady the wall, or the side on which the steps are most regular and convenient.—(See PLATE XXXIV, *fig.* 3.)

In accepting a gentleman's arm, the lady usually passes her hand and wrist within the gentleman's forearm; but this junction of arms seems to me too complex and intimate for so short a journey, and it seems easier and more suitable for the lady to place her hand exteriorly upon the gentleman's wrist, which on his part it is certainly not less respectful properly to present.

The gentleman, then, conducts the lady to the place where she is to sit, and seats himself by her side.

It is lamentable to be obliged to observe that, in England, during dinner, as on other occasions, servants are almost universally spoken to in an unkind tone of command: but it would be unfair not to state that they are too apt to presume



upon opposite treatment. For one's own sake, however, it would be well to avoid this. France nay, Scotland and Ireland, present totally opposite manners.

I have great pleasure in referring the reader to the Hints on Etiquette for all details as to food and feeding at dinner.

I have only to observe on this subject, that generally on the following day, each individual composing the dinner party leaves his card for the lady of the house where he was entertained.

I now beg leave to quote, with entire approbation, the work, on which I have hitherto been compelled to make critical strictures.

On the subject of concerts, the author of Hints on Etiquette, observes, "There are few things a greater *seccatura* than a long concerto, or duett upon the pianoforte, or an 'Air with (endless) variations'. . . I once sat next to a foreigner, who had endured with exemplary patience a tedious concerto, and who, when it was finished, applauded vehemently, then, turning round to me with a droll expression of countenance, said, '*perchè si finisce.*'"\*

After reminding us, that "Invitations to a ball

\* "Because it's finished."

should be in the lady's name, and the answer of course sent to her;" that we must "wear white gloves," &c., addressing gentlemen, he observes that "With the etiquette of a ball-room, so far as it goes, there are but few people unacquainted. Certain persons are appointed to act as stewards, or there will be a 'master of the ceremonies,' whose office it is to see that every thing be conducted in a proper manner. If you are entirely a stranger, it is to *them* you must apply for a partner, and point out (quietly) any young lady with whom you should like to dance, when, if there be no obvious inequality of rank, they will present you for that purpose. Should there be an objection, they will probably select some one they consider more suitable. But do not, on any account, go to a strange lady by yourself, and request her to dance, as she will unhesitatingly 'decline the honour,' and think you an impertinent fellow for your presumption.

"If a lady should civilly decline to dance with you, making an excuse, and you chance to see her dancing afterwards, do not take any notice of it, nor be offended with her. It might *not* be that she *despised* you, but that she *preferred* another. We cannot always fathom the hidden springs which influence a woman's actions, and

there are many bursting hearts within white satin dresses. Therefore do not insist upon the fulfilment of established regulations "*de rigueur*." Besides, it is a hard case that women should be compelled to dance with everybody offered them, at the alternative of not being allowed to enjoy themselves at all.

"If a friend be engaged when you request her to dance, and she promises to be your partner for the next or any of the following dances, do not neglect her when the time comes, but be in readiness to fulfil your office as her cavalier, or she may think that you have studiously slighted her, besides preventing her obliging some one else. Even inattention and forgetfulness, by showing how little you care for a lady, form in themselves a tacit insult.

"You will not, if you are wise, stand up in a quadrille without knowing something of the figure... Do not, however, pride yourself on doing '*steps neatly*,' unless you are ambitious of being taken for a dancing-master; between whom, and to dance like a gentleman there is a great difference."

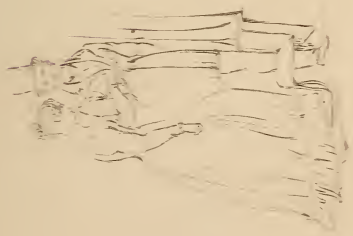
The duties of a lady receiving visitors are particularly difficult when the evening is passed in dancing; for she must observe, without appearing

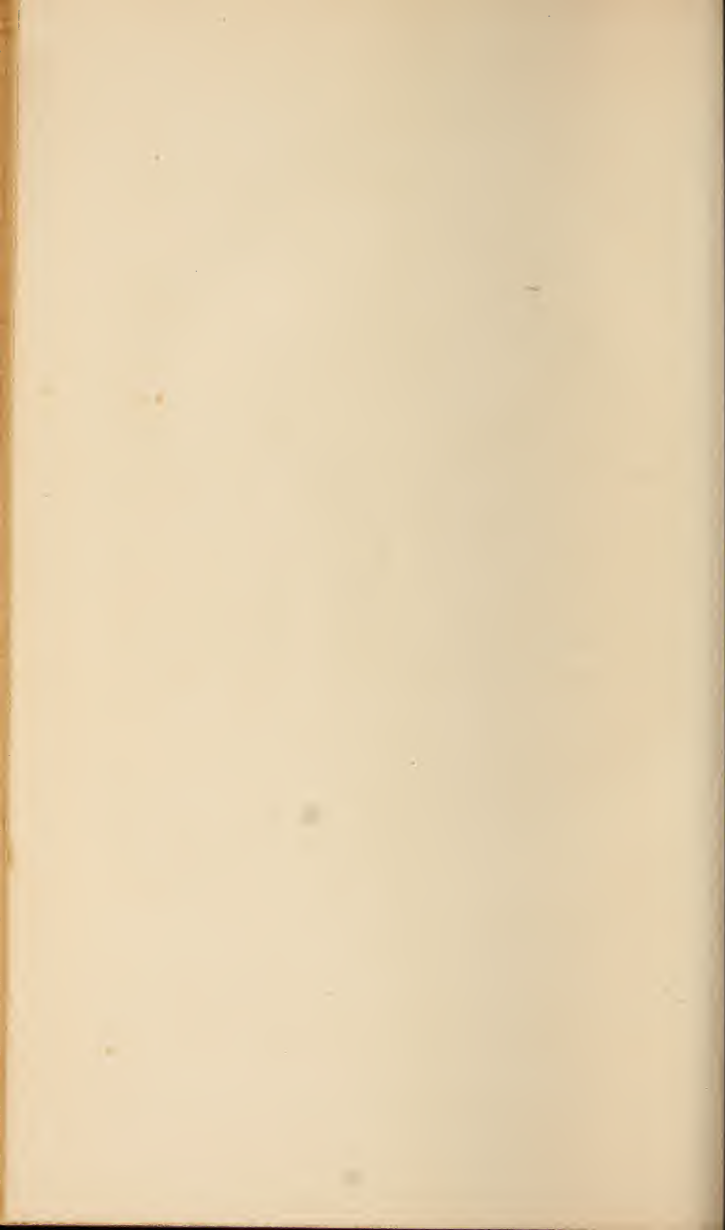
to do so, the ladies who are not dancing, and send them partners, taking especial care that they do not observe her commission. And to fulfil properly these duties, she herself must dance but little.

If a lady is merely invited to a ball, her duties are less peremptory and numerous, but not upon that account less indispensable. She addresses a few words with politeness to her neighbours, even though little known to her. If they dance much, she may compliment them upon their success; if, on the contrary, they are left alone, she does not seem to perceive it, especially if she has been more fortunate; and, if she can, she contributes to procure them partners, without their suspecting her of the performance of such an office.

In leaving a party of this kind, servants are in attendance, but even on less important occasions, no one is suffered to go from the room without the bell being rung to summon a servant to the door.

In getting into a carriage, the lady gives one hand to the gentleman assisting her, and raises her dress with the other.—(See PLATE XXXV, *fig. 1*), in which the door and the servant who keeps it open, are removed from the view.





In mounting on horseback, the lady places her right hand, with the reins and whip, on the near crutch of the saddle, her left foot in the right hand, or in both hands joined by the intersection of the fingers, of the person assisting her, who stoops to receive it, and her left hand on his right shoulder. Then, straightening her left knee, keeping it firm, and quitting the ground with her right foot, she bears her weight on the assistant's hand, which he gradually and steadily raises, by raising himself, (*See PLATE XXXV, fig. 2*), until she is seated on the saddle, when he places the stirrup on her left foot. The lady then shifts her right hand from the near crutch to the off one, and raises herself upright in the stirrup, or the assistant may support her left arm with his right hand, while with his left hand he draws forward the habit next the saddle. The lady then places her right knee over the pommel of the saddle, and seats herself.



## THE GYMNASTIQUE DE TRONCHIN.

IN very many conditions of life, the most useful exercise or employment of muscular action is that called forth by indispensable occupations and domestic cares.

On the continent, this is termed the *Gymnastique de Tronchin*, because that philosophical physician proved the advantages of it to women who had neglected it, and persuaded them that habits of luxury, and even easy sedentary life, were the principal causes of nervous affections, and of that weakness of organization which perpetually multiplies to them the chances of indisposition and disease.

It is to be observed also that this kind of exercise, so suitable to the nature of the sex, very happily employs at once the muscles and the will, calms mental agitations, and prevents that troubled sensibility and nervous irregularity which we observe frequently in indolent women, who are tormented about frivolous tastes and trifling passions.

The exercise which women of middling condition find in useful occupations, is the more salu-

tary, because it joins to the natural effects of exercise the internal satisfaction which the fulfilment of a duty bestows: it is, for this reason, peculiarly calculated to occupy the mind and to prevent it from dwelling too much upon itself, as it does in persons overcome by sloth.

In cases of habitual suffering and indisposition, many females, whose sensibility has been disordered by a multiplicity of emotions, would find their physical condition very promptly ameliorated, if, by applying to themselves this moral treatment for ennui, they were kept in a state of employment, or lively inquietude,—undergoing changes of situation, and compelling them to occupy themselves for some time about the means of existing, or any other object capable of employing their sensibility.

*It is always a mark of a very low and vulgar woman to be afraid of being seen or known to perform domestic duties.*

The same remarks apply to the practice of the arts and trades.

And here it must be observed that, regarding those arts which are exercised by means of the needle, &c., or which do not require violent or difficult movements, as particularly suitable to females, it is a matter of disgust to see women, in

our large towns, bending like the savages in America under the weight of burthens, or gaining a livelihood by the most toilsome labours, whilst strong men, usurping the professions of the delicate and feeble sex, become stay-makers, mantua-makers, hair-dressers, haberdashers, and do not blush to spend their lives in vending perfumes, gauze and lace.

It is a duty which every woman of generous and noble feeling owes to her sex and to humanity, to discourage the employment of men in this way, by making purchases in no shop in which they find them thus employed. Ladies would assuredly attend to this, if they were aware of the fact, that shops are filled with these epicene and disgusting fellows, on the presumption, loudly avowed by their masters, that their sexual difference makes them agreeable to ladies, whom they win to a more profuse expenditure! so that every lady entering a shop of this kind has the look of approving of the trap that is thus insultingly laid for her!

The result of this has been noticed by a French writer, who says, "In England, men sell all the little trifles that compose a lady's toilet. This custom will never obtain amongst us; and it is doubtless the cause of the want of grace and

elegance in the dress of English ladies. Females alone possess that delicate tact which suggests what will improve; men never have their exquisite sentiments of the peculiarities of fashion.”\*

The man-milliner should be compelled to adopt the dress of the female sex, in order to render the metamorphosis complete, and in order that this plumage may be in accordance with his song: this alone is wanting. At least a petticoat over his dress should distinguish such a wretch.

\* “En Angleterre, ce sont des hommes qui vendent tous les charmans colifichets dont se compose la toilette féminine. Cet usage ne prendra jamais faveur chez nous : c’est à lui, sans nul doute, qu’il faut attribuer le manque de grâce et de goût des parures Anglaises. Les femmes seules possèdent ce tact délicat qui fait deviner ce qui doit embellir; les hommes n’auront jamais leur sentiment exquis des convenances de la mode.”

## APPENDIX.

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### GAMES.

THESE are mere trifles compared with what has already been done. It was not indeed my wish, in this work, as in the "Manly Exercises," to teach arts of direct and practical utility in life, which are most suitable to men; but still useful education, and more especially the preservation and improvement of beauty, and the prevention and correction of those usual tendencies to personal defect, which are inseparable from constrained or careless habits, were my objects, as here most suitable to women. Education and prevention, then, require more direct and systematic means than games. The former should, in general, be confided to teachers; the latter, with a little maternal, and, in case of actual deformity, with a little medical, guidance, may be left mainly to children themselves. It is prevention, not cure, that is the object of this

work. I therefore notice but the principal of these games, and that slightly.

#### LE DIABLE BOITEUX.

In this game, the shoulders are exercised; the rest of the arms have a stiff and awkward position; and there is little in it of an easy or graceful character.—It has no tendency to throw back the shoulders or expand the chest, as is done by the Indian Exercises.

#### LA GRACE.

This is a new game, common in Germany, but introduced into this country from France. It derives its name from the supposed graceful attitudes which it occasions. Two sticks are held in the hands across each other, like open scissors; and the object is to throw and catch a small hoop upon them. The game is played by two persons. When trying to catch the hoop, the sticks are held like scissors shut: and open when the hoop is thrown upward. Compared with the means already before the reader, it is as inferior as it is childish.

#### SKIPPING ROPE.

The same remark may be made on this game, which there are several ways of practising; by



simply springing and passing the rope under the feet with rapidity, once, twice, or even thrice; by crossing arms at the moment of throwing the rope; and by passing the rope under the feet of two or three, who skip at once, standing close, and laying hands on each other's shoulders.

#### SHUTTLECOCK AND BATTLEDOR.

This game consists of striking a piece of cork covered with leather and tipped with eight or ten feathers up into the air, with a light racket covered with parchment. The object of the players is to keep the cork constantly passing and repassing in the air. It is a one-handed game, in which the right hand will always be preferred, and it is therefore particularly objectionable for young ladies, as ensuring that one-sidedness which is the cause of so much mischief.

#### BOW AND ARROW, &c.

The same strong objection may be made to this game, in which the attitude is moreover a twisted one.

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Bowls, nine-pins, billiards, &c. are all liable to similar objections.



## APROPRIATION OF EXERCISE.

Exercise is not equally useful in all climates.

In warm climates, heat, by calling the vital forces towards the circumference, supplies the place of exercise in many respects; and the debilitating perspirations which excite too greatly even without exercise, may render that often pernicious.

Exercise should, doubtless, be varied according to the sex of the individual.

It would, however, be a prejudicial error to suppose that females should be subjected only to passive exercises. On the contrary, the sedentary occupations of women impose upon them, more than on men, the necessity of engaging in active exercises.

Exercises should only be more moderate in woman than in man. A female, moreover, will, with advantage, use those that act upon the muscles of the chest, which her mode of life affords but few opportunities of exercising. With this view, I have already recommended in particular, the Extension Motions and the Indian Sceptres.

Exercise should vary according to age.

Nature announces to us, by the extreme restlessness of the infant, the pressing necessity of its organization for active exercise. In spontaneous motions, we see very young children indulge, with a kind of joy, whenever they are for an instant freed from their clothes. This is the exercise suited to their age; and it is far more salutary for them than all the motions communicated by the nurses who toss them about.

This being equally applicable to infants of both sexes, it may be added that the child should be taken out often, especially if brought up in town; but should not be kept seated on one forearm. This manner of carrying is, even in infancy, one of the causes of deviations of the vertebral column, which is still in a cartilaginous state. The mother or nurse should carry the infant on both her arms in a half reclining position, that she may give equal support to all its parts. Neither should she leave the head, which is so large in proportion to the rest of the body, to its own weight.

Above all things, it is necessary to observe that it is the movements that infants make of their own accord, which are most useful to them, because the quickness of their actions should follow the vivacity of their sensations.

Medical advisers have often said that the exercise which children who cannot yet walk should be made to take, ought not to consist in being suspended by the armpits, to make them beat the ground with their feet. All the apparatus of leading-strings, by means of which nurses foolishly think to make them walk before the time appointed by nature, compresses the chest, lifts up the shoulders, frequently stops the circulation of the blood in the vessels about the armpits and injures the respiration and circulation. The lateral deviation also of the knee-joint and ankle-joint may arise from the absurd eagerness of parents to make children walk, before their limbs are sufficiently strong to bear the disproportionate weight that the trunk presents at this age.

The exercise best suited to a child is that which it is allowed to take upon a mat or a large carpet spread upon the ground. On this species of arena, the restless creature should be allowed to throw itself about naked, and thus exercise itself in turning backwards and forwards as fancy prompts : it will thus, by successive efforts actuating generally all the muscles, soon gain the strength by which it will raise and support itself. It is similarly the liberty of running about

granted to children in the country, which, in a great measure, produces that strong constitution which distinguishes them from children in towns.

In youth, active exercises are useful, in drawing into the limbs those vivifying juices which frequently direct themselves with too much activity towards the organs of respiration and those of reproduction.

When, however, the height of a young person exceeds the usual stature, and she becomes sensibly weaker, nature evidently prescribes abstinence from violent exercise, and requires none but what may be necessary to facilitate the assimilation of the nutritive elements.

To young girls in whom an excess of liveliness and activity requires to be consumed by active and continued movements, passive exercises are not suited. It is for this age particularly that active exercises offer many advantages, and may be applied with great success. It is the period of development of all the organs, which these movements cannot but favor. It is indeed the only age at which exercise, the elements of which have been stated, is truly useful, because if deferred to a later period, they may want the activity, suppleness and skill necessary for many exercises.

In adults, exercise has the good effect of distributing, throughout the members, the vital liquids, which our pernicious customs concentrate in the abdominal and cerebral organs.

In old people, exercise relieves the principal functions from the feeling of constraint which they experience, and frequently prevents those mortal strokes which at this age attack the brain.

Temperament requires to be studied in the selection of exercises.

An individual possessed of a sanguine temperament should constantly use active exercises. If sanguification or the formation of blood be very active, they may be carried so far as to produce perspiration. It is the best means of dissipating, to the advantage of the nutrition of the muscles, the excess of plethora, and superabundance of juices, which torment persons of this temperament.

Such persons ought, however, to abstain from exercises that require great efforts, on account of their predisposition to aneurisms, hemorrhages, and cerebral effusions and compressions.

Passive exercises, or those methods that greatly strengthen the fibres without causing any corresponding loss, and thus induce plethora, would be unsuitable to sanguine persons disposed to hemorrhage.



Active exercises suit individuals of a lymphatic temperament, naturally dull, slow and indolent.

The ancients remarked the good effects of exercise upon girls of weak constitutions, of soft and lax texture, subject to languid maladies ; and they accordingly applied exercise in the cure of many diseases that baffled the skill of the physician. The moderns have profited by their observations, and made new ones of similar tendency.

It would, however, be imprudent to subject suddenly to violent exercise young girls of feeble constitution, with soft skin, pale complexion, and light hair, which are proofs of weakness.

In persons also with soft fibres, whose narrow and feeble vessels are plunged in fat, exercise must be very moderate, in order not radically to wear out muscular forces deprived of primitive energy. If it is very violent, or is continued too long, it may then sometimes occasion adipose inflammations of the viscera.

To remedy this languishing state, their fibres should first be braced by passive exercises frequently repeated, commencing by those which are extremely gentle. Exercise in the open air, such as carriage-riding, is particularly useful to girls of this constitution. The force and resist-

ance of the fibres will augment in proportion as the fatty and serous plethora dissipates itself.

A nervous temperament promises superiority of the mental faculties; but it may become the source of great evils, if we do not diminish that exquisite susceptibility which sooner or later would produce them.

The general effect of exercise is to strengthen the body, and counteract the early predisposition to a nervous temperament. This temperament indeed requires continual exercise. In it, there is no danger that, in strengthening the body, we may injure those faculties that seem to arise from a nervous temperament. With such constitution, no one can ever become an athlete, which, as we know, is converting mind into brute force. Nervous girls, then, should be strengthened; it will prevent them becoming invalids; it is certain they will remain clever.

A physician accordingly observes that, in strengthening the animal economy by exercise, we get rid of the nervous irritability, the sickly sensibility, which is the offspring of luxury, and parent of vapours, hysterics and hypochondria, as well as of the fatal practices which attack the sources of life, and which commence at the age of puberty and often sooner. By strengthening



the muscles, exercise moderates this vicious sensibility. Exercise produces lassitude, and lassitude sleep; and when a person sleeps soundly, she will not be awakened by the fancies of a disordered imagination.

Passive, mixed, and moderately active exercises suit a bilious temperament, characterized by dryness and extreme rigidity of fibre. The individual should use moderate and sustained exercise, fit rather to regulate than accelerate the march of functions already too rapid.

Particular dispositions also require particular exercises. One cannot endure the motion of the most easy carriage; another suffers from that of a boat; a third finds it impossible to ride on horseback, &c. It is sometimes desirable to combat these dislikes, but we must not obstinately endeavour to surmount them, when they appear determined: it is better, in such a case to discontinue the exercise disliked: and frequently another, even more active, will not produce the same inconvenience.

The habits previously contracted should not be overlooked in advising as to exercise. A young girl whose condition is sedentary, should not be subjected to such exercise as a young man who is generally actively employed. The best appli-

cation of gymnastics, is that which conducts the pupil gradually from the most gentle exercise to the most active.

Without speaking of acute maladies, in which muscular action is always hurtful, there are different states of the body in which the utility of exercise is very doubtful: there are even some in which, by the nature of its direct effects, it can do only ill. Such is the case with young girls who may be affected with predisposition to apoplexy, asthmatical diseases, &c.

It is evident that in general passive exercises only should be had recourse to in case of sickness and indispositions, because spontaneous movement might then be more or less injurious.

Exercise, however, if properly directed, is extremely beneficial in convalescence. The recovering patient who cannot yet walk across her chamber, should be carried or wheeled in an easy chair, until she can support the motion of a carriage.

Many chronic affections are favourably influenced by exercise; but of course it must be taken under the precautions we have mentioned for convalescents. In these cases and others analogous, where passive exercises are useful, it rarely happens that the use of active exercises is successful.

The same does not hold in scrofulous cases where debility, paleness, and want of elasticity indicate the necessity of motions as active as the strength will admit. It is probable that these diseases, so common in infancy and youth, will be very rare in children who are regularly trained to exercise.

It is at the age of puberty especially, that exercise has an influence remarkably favourable over the diseases to which young girls are subject.

Where girls have been, from their infancy, habituated to suitable exercises, the phenomena peculiar to them make their appearance much later than when they have been brought up in idleness and luxury, and consequently at a period when the constitution has more power to resist the accidents that then occur.

It is strikingly the reverse, where girls have lived in the midst of pleasures, where night is turned into day, and spent many of these nights in dances, where the salutary effect of motion is counteracted by the unhealthy effect of large numbers in a circumscribed space, where there is scarcely room to breathe a heated and corrupted air. Exercise like this, far from strengthening the body, produces only a momentary excitement, which increases vicious sensibility, and lays the

foundations of a diseased maturity. In some cases, where the languid and inert state of the organs require rousing, exercise, by exciting the action of the principal organ, brings on the desired event, and facilitates its periodical return, and thus brings back, with more certainty than any medicinal means, health, strength and beauty.

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### GUIDANCE OF EXERCISES.

In regard to the time (in relation to heat) for exercise in the open air, the morning is usually directed to be chosen in summer, and the middle of the day in winter.

This rule is not necessary as to exercise taken under cover; but violent exercise should never be suffered in summer, at that part of the day when the heat is most powerful.

Early exercise, however, wastes the period of the day most valuable for thought and study. When these are essential, it is best to exercise some hours before dinner, as from four to six o'clock; and, as Dr. Paris observes, "No person should sit down to a full meal, unless he has had

the opportunity of previously inhaling the open air, and taken a quantity of exercise, proportionate to his power of sustaining it without fatigue."

The state of the body is a circumstance not to be neglected.

Active exercises should not be indulged in, except when digestion has been finished, because the animal organization does not properly perform several actions at the same time.

Very moderate exercises, such as walking or carriage-riding, may be indulged immediately after a meal. Still it is not proper for persons who are in a state of perfect health, and in the constant habit of using bodily exercise, to practise these exercises, however moderate, in the idea of aiding in the accomplishment of any kind of function of life.

Passive exercise is generally most favourable to digestion.

Meals, on the other hand, should never be taken immediately after violent exercise. The stimulus produced by them in the economy, deranges the order of the vital movements, and for a time deprives the stomach of the strength requisite for its function.

In a perspiration, it is not possible, without some danger, to return to passive exercise, during which there is inactivity.—Similar precautions are still more necessary at certain periods.

It is also advisable not to commence these exercises without satisfying any demands of nature that might become troublesome or dangerous.

The clothes should be made of strong materials, not so expensive as to make it of consequence if they should be spoilt in the exercise. They should not be so tight as to constrain the motions, nor so large as to embarrass by their looseness. They should contain nothing capable of hurting. The shoes should be large. No band should confine the body or limbs: the shoulder-straps to stays should be loosened, and it is better to wear neither sash, nor garters. Every thing that may prevent freedom of action should be rejected.

The Exercise-Stays—invented by Mrs. Nicholas Geary, Stay-Maker, No. 61, St. James's Street, are absolutely necessary in all exercises of the arms, and especially in the Indian Exercises, for which they were constructed. Their pressure on every part of the chest is slight; and, by an ingenious contrivance, of employing very elastic shoulder-straps, which are of greater length and fixed lower than usual, and which also play



freely in the lateral direction under a transverse band on the back of the stays, the most perfect freedom of motion is ensured. — See PLATE XXXVI.

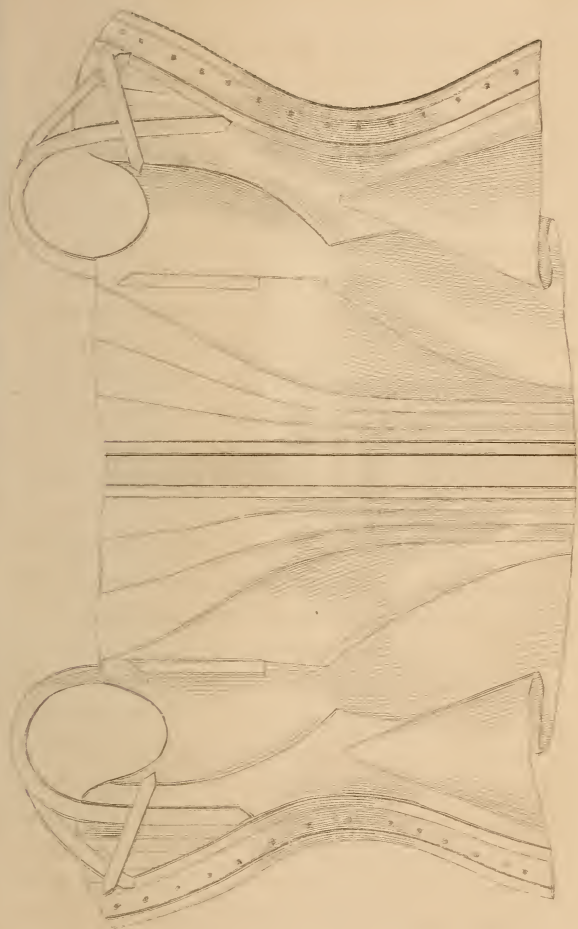
The choice of a place for exercise, is by no means a matter of indifference. Other things being equal, the body will receive more salutary influences from exercises taken in the open air, in the middle of a field, in a pleasant agreeable country. Independently of its effects upon the mind, the breathing a more pure and animating air and the exciting action of the light, produce an effect which would be in vain expected in a confined place, and especially in a room or courtyard.

There are, however, cases in which exposure to the open air might produce some inconvenience, and in which it is desirable to choose such exercise as can be taken in a close place.

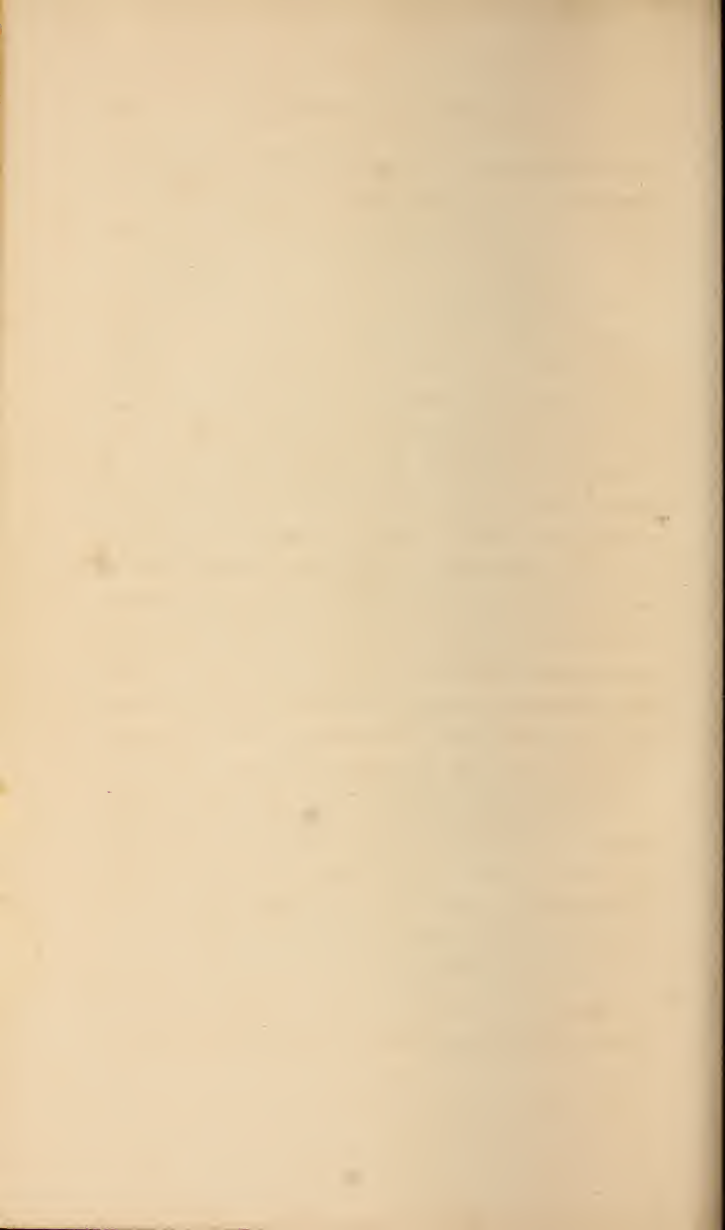
Accordingly, a place for exercise cannot offer all the advantages to be expected from it, except it be sufficiently spacious not only to permit a variety of games, but to allow the means, according to circumstances and necessity, of exercising either in the open air, or in an enclosed space, and in all kinds of situations.

It is of the very highest importance to bear





GEARY'S EXERCISE STAYS.



in mind that ACTIVE EXERCISES SHOULD BE SO DIRECTED AS TO KEEP UP THE REGULAR ACTION OF ALL THE MUSCULAR PARTS AND TO EXCITE THE ACTION OF THOSE WHICH ARE LESS DEVELOPED.—*It is the attention bestowed on this precept which is the means of preventing those deviations of the vertebral column, that may be observed amongst the majority of young girls.*

Active exercises should be proceeded with gradually; those that require the employment of great strength should not be commenced till custom has rendered easy those that require less.

Active exercises should be proportioned to what can be spared by the other organs in favour of muscular action; for violent and continued movements would soon produce disorder. Under the influence of such exercise, the palpitations of the heart are immoderate, the breathing becomes difficult, the heat excessive, the perspiration streams over an inflamed skin, digestion is deranged, the body loses what it does not regain, langour and debility are felt, and falling away takes place without the texture of the organs becoming stronger.

No general rule can be laid down for the duration of exercise. What might be easy for some would fatigue others. We must therefore con-

sult the age, strength, temperament and habits so as not to require violent and long-continued efforts from one incapable of supporting them.

The best rule is to stop before we feel fatigued, otherwise we risk the chance of weakening instead of strengthening. Motions sufficiently violent to produce a painful state of fatigue, cannot be continued without efforts which must be continually increased, and will speedily produce a violent excitement and disorder of the functions.

Exercise, to be useful and salutary, should be frequent rather than violent.

It is not necessary that exercise should be the object of a scrupulous calculation. It is better to consult present taste or feeling than chimerical ideas of order and regularity. A life too measured out, by subjecting her who assumes it to the influence of habit, exposes her more to the attacks of disease. Change is even necessary to prepare us for violent shocks.

When the exhaling vessels of the skin act powerfully in consequence of violent exercise, and perspiration bedews every part of the body, it must not be suddenly stopped: the animal economy requires this, in order to get rid of too great heat; and if it were suddenly suspended, the feverish action occasioned by exercise, find-

ing no longer means of a salutary crisis, through cutaneous exhalation, might injuriously influence the viscera, and produce there that fluxion which was going off by the pores of the skin. In this case, those organs, which, in consequence of any predisposing cause, were most disposed to irritation, would be the first affected.

To obviate this inconvenience, and give time for the fluxion we are speaking of to diminish, and cease only when the object of nature is attained, it is prudent to resume clothes, if they have been diminished during the exercise, or if not, and they are impregnated with moisture, to change them for others.

Every one knows that, in this state, no part of the body should be exposed uncovered to cold, and especially to a draught: drinking a quantity of cold water, or placing the hands or feet in cold water when the heat is abating, is still more carefully to be avoided. These precautions, which seem most necessary in winter and cold weather, must not be neglected in summer, when heat and perspiration are more easily excited.

In no case, after violent exercise, should the exerciser remain in a state of total inaction. After violent exercise, the pupil should indulge in more gentle, so as gradually to allay the

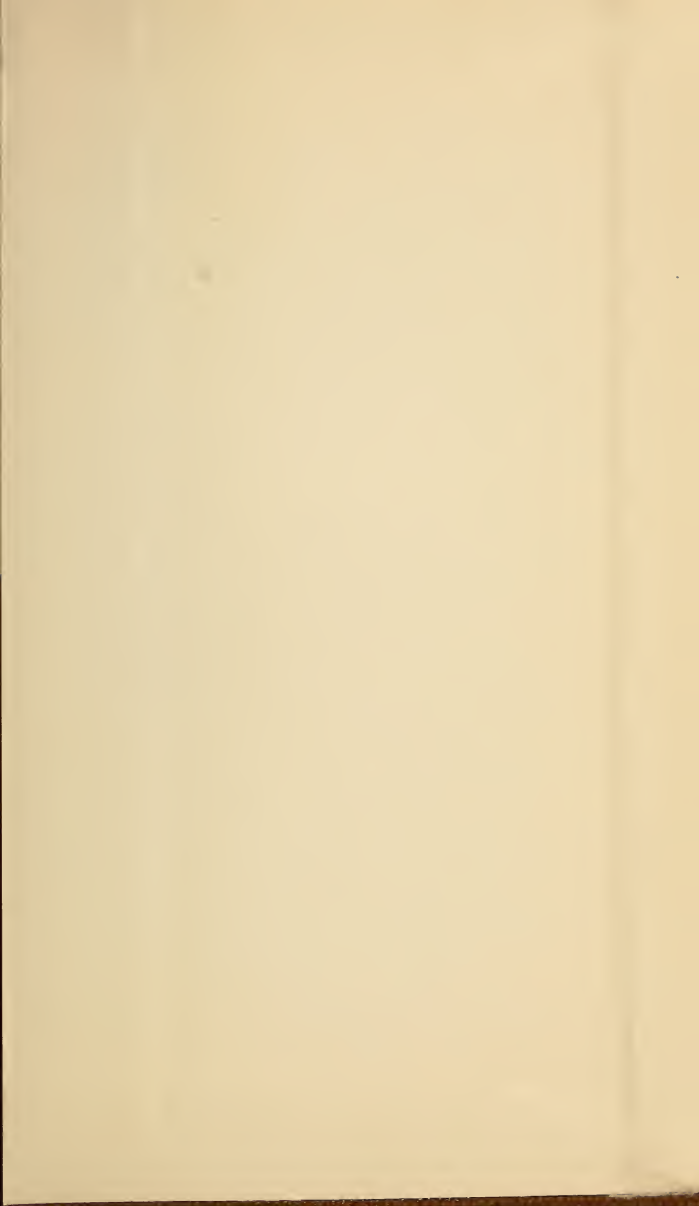
excitement raised. If she prefers resting inactive, she should return to some warm place to dry herself, rub the skin gently, and assume a change of linen.

FINIS.









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